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The Continuity Images in the Dreams and Voyages of Leconte De Lisle's 'Poemmes Barbares'.

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THE CONTINUITY IMAGES IN THE DREAMS AND VOYAGES OF LECONTE DE LISLE'S POÈMES BARBARES

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W. M. F.

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THE CONTINUITY IMAGES IN THE DREAMS AND VOYAGES OF LECONTE DE LISLE'S POÈMES BARBARES

The Poèmes Barbares, perhaps the most thoroughly scrutinized and researched volume of Leconte de Lisle's poetic works, is a veritable compilation of the consistently associated components of dreaming, voyaging, and continuity, elements formerly, for the most part, overlooked in the traditional assessment of the poet. The purposes of this study are to classify the eighty-one poems comprising the Poèmes Barbares into general dreaming and voyaging categories and then to determine not only the various types of continuity images utilized by the poet in the individual poems but also their relationships within the different categories.

Fundamentally, the category of each poem is established by the variety of dreaming and voyaging displayed by the principal protagonists. The most important of the five basic categories is devoted to the poems in which the elements of dreaming and voyaging are united within a single individual to form the oneiro-viator, the protagonist who dreams and voyages at the same time. In the other categories, however, there is a noticeable separation of the primary characteristics within the individual poems. Thus one section is devoted to poems in which there are one dreamer and one voyager. Another section is concerned with those poems in which the central protagonist alternates

the phases of dreaming and voyaging before an eventual return to his initial attitude. Poems wherein the central personage employs a dream vision to embark upon a voyage into the past or future comprise an additional unit and a separate section deals with those poems in which the poet himself endeavors to motivate the reader to dream or to voyage.

The continuity image, the third principal component, is an especially intriguing adjunct to the ingredients of dreaming and voyaging. To an almost astounding standard of regularity, continuity in each poem is achieved by an image at the poem's termination which directly relates to a complementing image employed at the poem's beginning. Thus, through the usage of continuity imagery, Leconte de Lisle effectively returns, after a presentation of the pertinent narration, each poem to its original starting point. This study reveals that, perhaps unconsciously but nevertheless specifically chosen by the poet, the images most frequently utilized in continuity aspects are water, death, floral, light and faunal images.

INTRODUCTION

Leconte de Lisle, in his Poèmes Barbares, has created a volume of poetry consisting of eighty-one short and long poems, which are based wholly or partially on the three principal themes of dreaming, voyaging and continuity. These leitmotifs are not as prevalent in the poet's three other volumes of poetry - Poèmes Antiques, Poèmes Tragiques, and Derniers Poèmes - in comparison to the extensive display of the units of the thematic trinity appearing in the Poèmes Barbares.

For practical purposes, the poems comprising the Poèmes Barbares may be placed in one of five categories, corresponding to the degree and type of dreaming and voyaging exhibited in each poem. These five divisions are the following:

> 1: "The oneiro-viator," or the pure dream voyager, in which the principal protagonist is in a dream state while in motion.
>
> 2: "The viator and the dreamer," in which a primary protagonist journeys to interrupt the dream state of another principal protagonist.
>
> 3: "The alternation of the dream and voyage roles," in which the principal protagonist temporarily interrupts either his voyage or his dream in order to participate in the complementary attitude of dreaming or voyaging before returning to his original status.
>
> 4: "The dream voyage," in which the principal protagonist relates a voyage, usually into the past or into the future, that occurred by means of a prophetic dream or vision.

5: "The exhortation to dream or to voyage," in which the poet exhorts the reader to movement or to dreaming.

The elements of dreaming and voyaging are exhibited in an appropriate manner by the principal protagonists of each poem who are usually human, with the male and female personages being utilized either singly or together, although the masculine protagonists appear much more frequently. Because the particular goal of Leconte de Lisle in composing these poems entailed the examination of the mythology of various races, divine protagonists, ranging from the pagan to the Christian, are also frequently employed. Various inhabitants of the animal and bird kingdoms likewise make numerous appearances as protagonists in the poetic dramas in which they play either the chief or some subordinate role.

The dream state in which the protagonists are found originates in various manners at the explicit discretion of the poet. Most frequently the dream element is obtained through the specific employment of some word, either substantive, verb or adjective, referring to sleeping or dreaming. Quite often, consistent with the poet's conception of death, the death state is equated with the dream attitude. In some instances, the dream state is even established by the poem's title.

The voyaging syndrome is quite fruitful in variants. The modes of transportation employed by the itinerant protagonists vary from the conventional peripatetic to the more refined and sublime status of auto-locomotion by means of the self-induced vision. The factors motivating the particular voyages are as varied as the modes of transportation employed. The journey itself varies in locale and environment.

Frequently the milieu depicted is that of the jungles or the seas originating from the poet's memories of his youthful and adult travels and readings. All these elements enable Leconte de Lisle to illustrate his ability as a metteur en scène by liberally filling the poems with numerous details of local color.

The most interesting of the three principal leitmotifs is the continuity theme. The continuity pervading the entire volume is manifested in each poem to an incredible degree of consistency by an image at the dénouement, which refers to a complementing image utilized at the poem's beginning. Either in the identical form as the initial element or in some metamorphosis, the continuity image serves the principal purpose of reuniting the poem after the hiatus imposed by a long narration of plot details. A direct effect of the reader's awareness of the continuity images is their tendency to heighten his interest and suspense in each poem by forcing him to await the termination to discover not only which particular image is repeated but also to ascertain its manner, whether harmful or innocuous. For the purposes of this study, the continuity images most frequently employed are placed in five general classifications: Water, Death, Flora, Light, and Fauna.

The principal aims of this study will be to select and collate the various continuity images employed in Les Poèmes Barbares in their respective dreaming and voyaging foundations and then to illustrate the manner in which they serve to concentrate not only the essential narration of the individual poems but also the entire volume into a more meaningful unit.

Before proceeding to a study of the individual poems, a cogent illustration of the manner in which Leconte de Lisle employs his trio of leitmotifs can be ascertained from the fascinating parallel found in the Commedia of Dante. Thus, in the opening tercets of the Inferno, a most intriguing application of the elements of dreaming and voyaging, making Dante himself an oneiro-viator, is noted:

> Nel mezzo del cammin di nostra vita
> mi ritrovai per una selva oscura,
> che la diritta via era smarrita.
>
> Ahi quanto a dir qual era è cosa dura
> questa selva selvaggia ed aspra e forte,
> che nel pensier rinnova la paura!
>
> Tanto è amara, che poco è più morte:
> ma per trattar del ben ch' i' vi trovai,
> dirò dell' altre cose, ch' io v' ho scorte.
>
> I' non so ben ridir com' io v' entrai;
> tant' era pien di sonno in su quel punto,
> che la verace via abbandonai.[1]

No less intriguing than the preceding example, is the manner in which Dante explicitly satisfies Leconte de Lisle's third principal theme of continuity. By terminating the Inferno,[2] the Purgatorio,[3] and the Paradiso[4] with the same word (stelle), the Italian genius successfully unites the three principal divisions of his great work into a single, organic whole.

NOTES ON THE INTRODUCTION

1. Dante Alighieri, The Inferno of Dante Alighieri (London: J.M. Dent and Co., 1904), p. 2.
2. Ibid., p. 390.
3. Dante Alighieri, The Purgatorio of Dante Alighieri (London: J.M. Dent and Co., 1904), p. 428.
4. Dante Alighieri, The Paradiso of Dante Alighieri (London: J.M. Dent and Co., 1904), p. 408.

THE ONEIRO-VIATOR

As conceived by Leconte de Lisle within the cadre of the Poèmes Barbares, the oneiro-viator or dream voyager is basically the protagonist who dreams while voyaging.

The most notable example of this particular type of dream voyager appears in the relatively short poem Néférou-Ra. Adhering rigidly to one of his most distinguished traits, that of setting the scene as quickly as possible either with environmental details or with a central character, Leconte de Lisle immediately presents in the initial stanza of the poem, Khons, the oneiro-viator par excellence, the most outstanding protagonist who journeys and dreams at the same time:

> Khons, tranquille et parfait, le Roi des Dieux thébains,
> Est assis gravement dans sa barque dorée:
> Le col roide, l'oeil fixe et l'épaule carrée,
> Sur ses genoux aigus il allonge les mains.[1]

The Theban divinity's status in the dream state is accentuated by the succeeding stanza:

> La double bandelette enclôt ses tempes lisses
> Et pend avec lourdeur sur le sein et le dos.
> Tel le Dieu se recueille et songe en son repos,
> Le regard immuable et noyé de délices.[2]

With the dream state thus established, only the complementary element of ambulism is needed to complete the basic requirements of the perfect viatic dreamer. The union of the ingredients of dream and travel is accomplished by means of a catalystic medium which, utilized

but twice in the entire volume, here and in Le Manchy, enables the selected subject to be in motion without any personal activity and still be completely immersed in his dream state. The golden craft on which the somnolent God is seated, is transported one hot summer morning on the shoulders of his priests:

> Dix prêtres, du Nil clair suivant la haute berge,
> D'un pas égal, le front incliné vers le sol,
> Portent la barque peinte où, sous un parasol,
> Siège le fils d'Amon, Khons, le Dieu calme et vierge.[3]

With the physical portrait of the dream voyager completed, the poet asks the reader to consider Khons's possible destination with the identical interrogation to which many of Leconte de Lisle's itinerant protagonists are often subjected: "Où va-t-il?"[4] The destination of this tranquil and perfect God, who had arisen from the shady resting place where he had been deep in meditation for a millennium, is the palace of the great Rhamses, whose daughter, Néférou-Ra, is about to die of some mysterious ailment. Khons's errand of mercy is to cure Néférou-Ra, the ailing Sun Beauty, who only the day before had been running happily, her cheeks flushed with life, among the rose bushes of her garden but who now, wrapped in fine cloths on her virginal bed in a feverish dream, is dying most probably of an unhappy love affair.

The general mourning of the domain is alleviated somewhat when Kohns's cortege approaches and slowly mounts the steps leading to the heroine's chamber. In a profound silence, the young and gentle God confronts his pale, trembling patient, whose dark, starlike eyes disclose both dread and love. As Néférou-Ra smiles, the cure is effected:

> Son sourire est tranquille et joyeux. Que fait-elle?
> Sans doute elle repose en un calme sommeil.
> Hélas! Khons a guéri la Beauté du Soleil;
> Le Sauveur l'a rendue à la vie immortelle.[5]

The final stanza describes Khons's attempt to comfort the bereaved father for the unexpected termination of his daughter's suffering:

> Ne gémis plus, Rhamsès! Le mal était sans fin,
> Qui dévorait ce coeur blessé jusqu'à la tombe;
> Et la mort, déliant ses ailes de colombe,
> L'embaumera d'oubli dans le monde divin![6]

The continuity images from the poem's conclusion are the verb embaumer and the substantive la tombe which refer directly to the environment described early in the poem:

> Un matin éclatant de la chaude saison
> Baigne les grands sphinx roux couchés au sable aride,
> Et des vieux Anubis ceints du pagne rigide
> La gueule de chacal aboie à l'horizon.[7]

The initial imagery of the great red sphinxes, the tombs of the deceased rulers, guarded by the statues of the Anubis, the Gods of embalming, presages the poem's sinister ending.

The method of transportation which permits a concomitant dream status, like that exhibited by the deity Khons in the preceding poem, has its female counterpart in Le Manchy. Here, presented immediately in the opening stanza like Khons, is the human, itinerant heroine, who is being borne, not atop a decorated bark by ten solemn priests, but in a rattan sedan chair on the shoulders of two white tuniqued natives:

> Sous un nuage frais de claire mousseline,
> Tous les dimanches au matin,
> Tu venais à la ville en manchy de rotin,
> Par les rampes de la colline.[8]

The picture of the seated Khons was in keeping with the serious purpose of his voyage. But here, the nameless heroine, on a more mundane mission, travels in a more relaxed manner. She is engaged in the requisite dream state while lying on her soft bed of straw mats. To

heighten further the aura of serenity, her delicate foot has escaped its slipper and hangs on the edge of the sedan chair.

As in Néférou-Ra, this voyage is also terminated unexpectedly in the death of the central female protagonist. When the poet suddenly switches from the imperfect tense which was employed throughout the poem to the present tense of the last stanza, the unexpected realization comes that the poet has utilized his memory to effect a dream voyage and is depicting his childhood sweetheart as he used to see her on the island of his birth:

> Maintenant, dans le sable aride de nos grèves,
> Sous les chiendents, au bruit des mers,
> Tu reposes parmi les morts qui me sont chers,
> O charme de mes premiers rêves![9]

Khons displayed two separate dream states, first while voyaging and later in the narration, as he actually was while in a contemplative status immediately preceding his journey. This nameless heroine also exhibits a double dream existence. In addition to being pictured as dreaming in the sedan chair, she is revealed to be the product of the poet's personal dreaming.

Compounded by riming with one of the principal dream words, the bountiful, aural thalassic imagery of the final stanza, continues the sound and sea elements of the poem's beginning:

> La cloche de l'église alertement tintait;
> Le vent de mer berçait les cannes;
> Comme une grêle d'or, aux pointes des savanes,
> Le feu du soleil crépitait.[10]

Another aspect of the continuity image is also present in these stanzas. A metamorphosis of flora replaces the reeds and stately sa-

vannahs growing by the sea of the earlier stanza with the common dog-grass weed of the final stanza, another seaside dweller of the plant kingdom.

The reincarnation of the nameless heroine of Le Manchy is found, with minor alterations, in the sonnet Le Sommeil de Leïlah. The inital stanza describes a peaceful environment:

> Ni bruits d'aile, ni sons d'eau vive, ni murmures;
> La cendre du soleil nage sur l'herbe en fleur,
> Et de son bec furtif le bengali siffleur
> Boit, comme un sang doré, le jus des mangues mûres.[11]

Leïlah is static in her dream state and, like Néférou-Ra, lacks only motion to be an ideal oneiro-viator. She is pictured during the day in the garden, one of the favorite scenes for many of Leconte de Lisle's heroines:

> Dans le verger royal où rougissent les mûres,
> Sous le ciel clair qui brûle et n'a plus de couleur,
> Leïlah, languissante et rose de chaleur,
> Clôt ses yeux au longs cils à l'ombre des ramures.[12]

The final two tercets of the poem demonstrate the importance of rime relativity when used in conjunction with the continuity image:

> Son front ceint de rubis presse son bras charmant;
> L'ambre de son pied nu colore doucement
> Le treillis emperlé de l'étroite babouche.
>
> Elle rit et sommeille et songe au bien-aimé,
> Telle qu'un fruit de pourpre, ardent et parfumé,
> Qui fafraîchit le coeur en altérant la bouche.[13]

The bouche-babouche rime serves as the principal return image to the bec of the first stanza, a transposition of a bird's mouth to a human's mouth, together with the subordinate circumlocution of the ripened and odoriferous fruit de pourpre for the similar mangues mûres.

Compressed into a single stanza, the poet utilizes the identical rime in Le Manchy purely to supplement descriptive elements:

> Et tandis que ton pied, sorti de la babouche,
> Pendait, rose, au bord du manchy,
> A l'ombre des Bois-noirs touffus et du Letchi
> Aux fruits moins pourprés que ta bouche.[14]

Employed in Le Sommeil de Leïlah as an integral part of the principal continuity, the vivid imagery attains greater significance in the expansion of its function.

Like the title-named protagonist of Néférou-Ra, the Bard of Le Barde de Temrah does not make his appearance until well over half of the poem is completed. This is owing to the fact that he is in an immobile attitude of dreaming when first introduced and, despite extensive exhortations, remains so throughout the remainder of the poem. Like the static heroine Néférou-Ra, the Bard is also denied a privileged position because of his immobility. But the protagonist, who fulfills the oneiro-viator role and who is consequently a man of action and mobility, appears first; and his journey and activities consume slightly over one half of the alloted seventy-six stanzas of terza rima.

To set the environment Leconte de Lisle requires only the initial tercet:

> Le soleil a doré les collines lointaines;
> Sous le faîte mouillé des bois étincelants
> Sonne le timbre clair et joyeux des fontaines.[15]

This peaceful description of dawn is immediately followed by the presentation of the mode of transportation employed by the central protagonist in lines accentuated by the paired words of dreaming and traveling, songeur and voyageur, the only such example of the rimed leitmotif

to appear in this group of poems:

> Un chariot massif, avec deux buffles blancs,
> Longe, au lever du jour, la sauvage rivière
> Où le vent frais de l'Est rit dans les joncs tremblants.
>
> Un jeune homme, vêtu d'une robe grossière,
> Mène paisiblement l'attelage songeur;
> Tout autour, les oiseaux volent dans la lumière.
>
> Ils chantent, effleurant le calme voyageur,
> Et se posent parfois sur cette tête nue
> Où l'aube, comme un nimbe, a jeté sa rougeur.[16]

Even the singing birds of the forest cooperate in the creation of an ephemeral atmosphere. When the Stranger speaks to them in his foreign tongue, the flock seems to listen before flying away into the sky.

Passing under the shade of the birch trees, the Stranger, clothed in humble goatskin garments and displaying a wooden crucifix on his neck, is unaware of the curious looks cast at him by three blue-eyed, smiling young maidens, for he is in a dream state:

> Lui, comme enseveli dans sa vague pensée,
> S'éloigne lentement par l'agreste chemin,
> Le long de l'eau, des feux du matin nuancée.
>
> Il laisse l'aiguillon échapper de sa main,
> Et, les yeux clos, il ouvre aux ailes de son âme
> Le monde intérieur et l'horizon divin.[17]

The duration and difficulty of his journey continue as the sun rises in the heavens and the day becomes hotter. He next encounters in the valley a band of tattooed warriors dressed in long animal skins caring for their cattle. For a brief, anxious moment the men and animals surround the slowly rolling chariot before passing away from the pale and mysterious Stranger into the forest.

The Stranger's first severe test occurs at a sudden rise in the

earth, surrounded by brambles and strewn with thick flat rocks, where stand two frowning old men. They have been watching the journey of this fearless yet humble traveler. Utilizing all their magical resources, they seek to impede the progress of the Stranger by the creation of a dream-like eclipse whose formation is accentuated by the thalassic imagery employed:

> Comme un lourd océan sorti de ses rivages,
> A leur voix la nuit morne engloutit le soleil,
> Et l'éclair de la foudre entr'ouvre les nuages.
>
> Puis l'horizon se tait, aux tombeaux sourds pareil;
> Le vent cesse, la vie entière est suspendue:
> Terre et ciel sont rentrés dans l'inerte sommeil.
>
> Tout est noir et sans forme en l'immense étendue.
> Sous l'air pesant où plane un silence de mort
> Le chariot s'arrête en sa route perdue.[18]

Momentarily halted in his voyage, the Stranger, resorting to his own magical prowess, crosses himself and creates four shafts of light which, cutting through the somber night, create a long shining road. With the return of light to the forest and the subsequent renewal of animal activity brought about by the mystical conjuration, the old men, feeling themselves in the presence of a stronger force, watch the tranquil and impressive Stranger continue his route, seated in his dazzling chariot. With this initial test successfully passed, the Stranger is free to continue his journey and purpose: to search out and convert the last holdouts of Ireland's pagan religion to Christianity:

> Il en est qui, remplis de songes immuables,
> Suivent l'ancien soleil qui décroît dans le ciel.[19]

That night, his voyage is terminated when he encounters the burnt ruins of an old castle, covered over by thick vines. It is in this dead palace, emanating memories of past grandeurs, that the Stranger

stops. Suddenly, in the gloomy night, near a solitary tower, a flame appears, in whose light is seen a man dreaming while seated on a mound of earth:

> Muet, les bras croisés, il suit avec ardeur,
> Les yeux caves et grands ouverts, un sombre rêve,
> Et courbe son dos large, où saillit la maigreur.
>
> Sur ses genoux velus étincelle un long glaive;
> Une harpe de pierre est debout à l'écart,
> D'où le vent, par instants, tire une plainte brève.[20]

The Stranger, now identified as the Apostle, greets the Bard in the name of the Saviour and endeavors to convert him to the new religion. But, stubbornly, the other remains immobile, listening to the wind, as if the shadows were full of the echoes of former times. The Bard then laments for the departed glories of his race and longs to join the deceased warriors of whom he used to sing. When the Stranger announces that all the pagans are now enduring eternal punishment in Hell, the old Bard stands, takes his sword, stabs himself, and falls to the ground.

Although not without precedent, it is significant that Leconte de Lisle here attempts to submerge both protagonists in anonymity. If it were not for details furnished at random throughout the poem, one would be hard pressed to identify the voyager as St. Patrick from such simple references as the Apostle or the Stranger. But the attempt at the Bard's anonymity is even greater. He remains nameless until after his suicide and nine lines from the conclusion, when he is finally revealed to be "le chanteur de Temrah, Murdoc'h aux longs cheveux."[21]

The disparity in age between the voyaging protagonist and the stationary protagonist, as evidenced in Néférou-Ra, is continued. The pur-

veyor of the new religion is depicted as young, while the devotee of the old religion is presented as ancient.

The concluding line - "Et Murdoc'h fut mangé des aigles et des loups"[22] - constitutes the return image. In the introduction, the harmless, singing birds of the forest aided in the creation of a peaceful atmosphere by occasionally alighting on St. Patrick's bare head. However, when linked with Murdoc'h at the conclusion, they become carnivorous. As in Néférou-Ra, Leconte de Lisle continues the tradition of an unexpected death striking down the static protagonist.

With a slight alteration in function, Leconte de Lisle, in La Vigne de Naboth, a lengthy poem composed in terza rima and divided into three cantos of equal length, again utilizes, as in Le Barde de Temrah, the theme of the messenger or the prophet of God voyaging on a divine mission. Whereas St. Patrick's function was to convert, Elijah, the itinerant hero in this case, is sent on a journey to right the wrong of an unjust death.

The opening tercets of the initial canto present King Akhab reposing on his bed of ivory and wood in a dream state. Motion is joined to this attitude by means of thalassic imagery:

> Au fond de sa demeure, Akhab, l'oeil sombre et dur,
> Sur sa couche d'ivoire et de bois de Syrie
> Gît, muet et le front tourné contre le mur.
>
> Sans manger ni dormir, le Roi de Samarie
> Reste là, plein d'ennuis, comme, en un jour d'été,
> Le voyageur courbé sur la source tarie.
>
> Akhab a soif du vin de son iniquité,
> Et conjure, en son coeur que travaille la haine,
> La Vache de Béth-El et l'idole Astarté.[23]

Disheveled and mouth bloodied by his furious teeth, Akhab frets on his couch, his heart tormented by hate, silently raging over the affront to his omnipotence, a simple refusal by Naboth, an indigent keeper of vineyards, which defies the royal power and causes the throne to be ridiculed by the servile crowd. At this precise moment, his tall, beautiful, black-haired wife, Jezebel, approaches his bed slowly and majestically. She possesses the eclipse-producing prowess of the two old priests of Le Barde de Temrah, and her eyes are accentuated by the dream motif:

> Astarté l'a bercée aux bras de ses prêtresses;
> Elle sait obscurcir la lune et le soleil,
> Et courber les lions au joug de ses caresses.
>
> De ses yeux sombres sort l'effluve du sommeil
> Et ceux qu'a terrassés une mort violente
> S'agitent à sa voix dans la nuit sans réveil.[24]

She bids her husband arise and eat, for day is falling. But he acknowledges his inability to do her bidding until Naboth, whose vineyard he covets, is killed for refusing to part with his paternal field. Jezebel is amazed at his timidity and wonders why he did not obtain his desire by force. However, she promises that she will avenge him and that he will be able to quench his thirst with Naboth's blood and the wine from his vineyard.

The central action of the second canto takes place on the following day with Naboth's trial, based on a trumped-up charge of blasphemy initiated by Jezebel, and his execution. The three old judges, who are to try Naboth, are seated outside the city walls on a bench in the shade. The apparently peaceful description of their features - soft, shining eyes, venerable beards, long, flowing snow white hair - differs from

their true sympathies. Avarice and fear of their master have rendered their hearts blacker than the closed sepulcher and have dried the marrow of their bones.

Naboth is before them, bound and erect, like a sacrificial scapegoat. Putting his faith in his God, he reiterates his innocence to the charge hurled by his accusers and, in addition, denies ever having violated the traditional rules of desert hospitality toward any stranger, orphan, widow, or other unfortunate person. But his plea is in vain, for he is condemned to death by stoning. His very accusers, the sons of Belial, are the ones who exact the assessed penalty on the mountain of Somer. Like many of the other title-named protagonists, Naboth's role is brief and terminated by death.

Having observed all this from the sanctuary of the palace, Akhab and Jezebel, to the victorious cacophony of various musical instruments, depart in the royal chariot to inspect their ill-gotten prize. But their journey is momentarily arrested at the spot of the recent execution by a figure who stampedes the horses into a wild flight across the desert. When he finally succeeds in stopping his chariot, Akhab turns and, pale with fear, regards this old man, immobile against the humble wall.

The apparition is the prophet Elijah, fulfilling the role of messenger similar to that of St. Patrick of Le Barde de Temrah, and described in terms appropriate to the ideal itinerant hero:

> Mais voici. Sur le seuil du juste assassiné,
> Croisant ses bras velus sur sa large poitrine,
> Se dresse un grand vieillard, farouche et décharné.
>
> Son crâne est comme un roc couvert d'herbe marine;
> Une sueur écume à ses cheveux pendants,
> Et le poil se hérisse autour de sa narine.

Du fond de ses yeux creux flambent des feux ardents.
D'un orteil convulsif, comme un lion sauvage,
Il fouille la poussière et fait grincer ses dents.

Sur le cuir corrodé de son âpre visage
On lit qu'il a toujours marché, toujours souffert,
Toujours vécu, plus fort au sein du même orage;

Qu'il a dormi cent nuits dans l'antre noir ouvert
Aux gorges de l'Horeb; auprès des puits sans onde,
Qu'il a hurlé de soif dans le feu du désert;

Et qu'en ce siècle impur, en qui le mal abonde,
Son maître a flagellé d'un fouet étincelant
Et poussé sur les Rois sa course vagabonde.[25]

God, aroused by the death of Naboth, initiated the movement of Elijah as intermediary to carry his wrath to Akhab. The horrible threats of God's impending vengeance, as related by his chosen spokesman, are sufficient to bring about a metamorphosis in Akhab, who promises to break all his old idols and to wear the sinner's hair shirt of penitence.

With his mission thus completed, Elijah walks the paths leading back to his mountain retreat to rest in solitude and await the next summons:

Or, ayant dit cela, l'Homme de l'Éternel,
Renouant sur ses reins sa robe de poil rude,
Par les sentiers pierreux qui mènent au Carmel,

S'éloigne dans la nuit et dans la solitude.[26]

Of significant importance here are the return images for each one hundred line canto. The concluding line of the first canto - "J'aurai le sang de l'homme et le vin de sa vigne"[27] - refers to the statement at the beginning of the canto of Akhab's great thirst for the wine of his iniquity. The second canto is terminated with the appearance of Elijah leaning against a wall:

Lentement il se lève, et, tout blême d'effroi,
Regarde ce vieillard sombre, que nul n'oublie,
Immobile, appuyé contre l'humble paroi.[28]

This wall image continues the imagery at the beginning of the same canto, where the trial judges were seated outside the city walls:

Vers l'heure où le soleil allume au noir Liban
Comme autant de flambeaux les cèdres par les rampes,
Les Anciens sont assis, hors des murs, sur un banc.[29]

Mount Carmel, the return destination of the prophet in the final tercet, continues the idea presented at the beginning of the final canto:

Alors, comme un torrent fougueux, des monts tombé,
Qui roule flots sur flots son bruit et sa colère,
Voici ce qu'à ce Roi dit l'Homme de Thesbé.[30]

In Le Conseil du Fakir, a short poem composed of six sonnets, the theme of a prophet on a mission is again utilized by Leconte de Lisle. Here the purpose is not divine like that of Le Barde de Temrah or of La Vigne de Naboth, but quite mundane, being motivated by human weaknesses.

In the opening stanzas of the initial sonnet, two of the three principal protagonists are presented in an immobile posture surrounded by activity:

Vingt Cipayes, la main sur leurs pommeaux fourbis
Et le crâne rasé ceint du paliacate,
Gardent le vieux Nabab et la Begum d'Arkate;
Autour danse un essaim léger de Lall-Bibis.

Le Mongol, roide et grave en ses riches habits,
Égrène un chapelet fait d'ambre de Maskate;
La jeune femme est belle, et sa peau délicate
Luit sous la mousseline où brulent les rubis.[31]

After presenting this royal couple, their disparity in age implicit, Leconte de Lisle, depicts, in the concluding tercets of the same sonnet,

seated also, the third principal protagonist, the fakir mentioned in the title:

> Devant eux, un Fakir demi-nu, maigre et sale,
> Mange en un plat de bois du riz de Mangalor,
> Assis sur les jarrets au milieu de la salle.
>
> La fange de ses pieds souille la soie et l'or,
> Et, tandis que l'on danse, il gratte avec ses ongles
> Sa peau rude, en grondant comme un tigre des jungles.[32]

This holy man fulfills the role of Elijah, the messenger of La Vigne de Naboth, for he has come to warn Mohammed-Ali-Khan that retribution for his past crimes is imminent and hints at some yet secret treachery by the Begum. The Nabab remains silently smoking during the fakir's harangue. But his wife, afraid that her spouse will ultimately recognize the fakir's guarded warning, shudders and stares wide-eyed at her accuser. The Nabab spurns the proffered advice. The Begum, commenting that the holy man is dreaming, tosses him a bag of gold as a sign of dismissal. With his warning of retribution unheeded, the fakir departs, leaving a restless Mohammed-Ali-Khan to ponder the meaning of the disturbing interview. Yet, because of his great love for his wife, he casts all suspicions from his mind.

Later in the night, as described in the final sonnet, the Nabab is in his dream state:

> L'homme dort. Le sommeil est doux et coûte peu;
> Les belles visions y sont les bienvenues,
> Dit le Sage, on y voit danser, vierges et nues,
> Les Hûris aux yeux noirs qui devancent tout voeu![33]

But later, in the concluding tercets, this dream state is altered radically:

> Donc, Mohammed repose au fond du palais sombre.
> La blafarde clarté d'une lampe d'argent
> Détache vaguement son front blême de l'ombre.

Le sang ne coule plus de sa gorge; et, nageant,
Au milieu d'une pourpre horrible et déjà froide,
Le corps du vieux Nabab gît immobile et roide.[34]

The principal continuity image is elicited from the final word of the poem, roide. This term, utilized at the introduction and at the conclusion, accentuates the two attitudes, life and death, of the ruler.

Reminiscent of the dream attitude of the itinerant prophet in Le Conseil du Fakir is the position maintained by the two passive shepherds of Les Taureaux:

Deux nègres d'Antongil, maigres, les reins courbés,
Les coudes aux genoux, les paumes aux mâchoires,
Dans l'abêtissement d'un long rêve absorbés,
Assis sur les jarrets, fument leurs pipes noires.[35]

They are not actively engaged in any voyage like that of the journeying shepherds, who interrupted St. Patrick's trip in Le Barde de Temrah, but rather, like the old creoles of Le Manchy and Mohammed-Ali-Khan in Le Conseil du Fakir, are surrounded by motion, especially that movement afforded by elements of nature and by the animal protagonists of the title:

Les plaines de la mer, immobiles et nues,
Coupent d'un long trait d'or la profondeur des nues,
Seul, un rose brouillard, attardé dans les cieux,
Se tord languissamment comme un grêle reptile
Au faîte dentelé des monts silencieux.
Un souffle lent, chargé d'une ivresse subtile,
Nage sur la savane et les versants moussus
Où les taureaux aux poils lustrés, aux cornes hautes,
A l'oeil cave et sanglant, musculeux et bossu,
Paissent l'herbe salée et rampante des côtes.[36]

The final lines present the leader of the herd, motivated by instinct, to initiate a return journey to the pens before nightfall:

Mais, sentant venir l'ombre et l'heure de l'enclos,
Le chef accoutumé de la bande farouche,
Une bave d'argent aux deux coins de la bouche,
Tend son mufle camus, et beugle sur les flots.[37]

The final word of the short poem, as the herd leader bellows out over the waves, contains the continuity element referring to the motionless sea of the initial lines. There, Leconte de Lisle deviated from his customary presentation of the sea as a moving entity in order to complement more closely the peaceful pastoral environment.

Le Jugement de Kemor, with its adultery theme, a pundonor poem in terza rima, preserved from banality by the poetic genius of Leconte de Lisle, is the only poem in the Poèmes Barbares in which both principal protagonists, the hero and the heroine, are dream voyagers. This duality of the dream voyage motif is accomplished by the poet's intriguing usage of prosopopeia, a technique reminiscent of that displayed by Émile Zola in the volumes comprising his great roman-fleuve, Les Rougon-Macquart.

In the opening tercet, the poet imparts motion to two of his favorite images, the "moon" and the "tower," which are normally employed as static objects:

La lune sous la nue errait en mornes flammes,
Et la tour de Komor, du Jarle de Kemper,
Droite et ferme, montait dans l'écume des lames.[38]

The poet, in another manner, created implicit motion in La Vigne de Naboth for Akhab who, although lying in his dream state, was compared to the thirsty voyager bending over the dried-up stream. The movement of the moon is self-explanatory. But the importance of the verb monter, in reference to motion, becomes immediately evident, when

contrasted with the same tower in the following stanza, as a simile returns it to its basically immobile status:

> Sous le fouet redoublé des rafales d'hiver
> La tour du vieux Komor dressait sa masse haute,
> Telle qu'un cormoran qui regarde la mer.[39]

The succeeding narration is concerned mainly with depicting a gloomy night scene of winter storms lashing the trees, the dark ramparts of the castle, and the shore, surrounded by the souls of the drowned. In addition, there are the hungry animals, howling mournfully on the nearby dunes. All these details are necessary to heighten the atmosphere of some sinister action to occur in the immediate future.

Inside the tower is the chief protagonist, Komor, whose ascertained dream state completes the oneiro-viator circle:

> Or, au feu d'une torche en un flambeau grossier,
> Le Jarle, dans sa tour vieille que la mer ronge,
> Marchait, les bras croisés sur sa cotte d'acier.
>
> Muet, sourd au fracas qui roule et se prolonge,
> Comprimant de ses poings la rage de son coeur,
> Le Jarle s'agitait comme en un mauvais songe.[40]

This particular scene is similar to those depicted in Néférou-Ra and Le Manchy, where the hero and heroine respectively, in dream states, were being transported. Here, by means of the motion imparted to it in the initial stanza at the explicit wish of the author, the tower is equated with Khons's golden bark and the sedan chair of Le Manchy. Therefore, all occupants of the tower voyage at the expense of the implicit motion.

The furnishings of the room are simple. There is a large oaken crucifix before which Komor and his adulterous wife Tiphaine will pray,

a bell upon which Komor will twice strike with his fist, in calling Tiphaine to her execution, and a massive sword, which will be the instrument of retribution.

After receiving consolation from a monk, the beautiful, golden-haired, and white-clad Tiphaine, to the tolling of the bell, enters and stands before her husband. Her sad eyes betray no emotion or fear at the sight of the sword. After Komor pronounces the death sentence, Tiphaine, already a voyager by dint of the tower's motion, becomes a complete oneiro-viator when, by means of an enchanted dream, she voyages into the happier days of her youth and purity, reliving once again, in her memory, the illicit liaison which ended in the death of her lover. Now she is ready for Komor to strike, for, in truth, she is already dead. Again, as in Néférou-Ra, both main protagonists, one male and the other female, enter into the prerequisite dream state.

Tiphaine joined the ranks of Leconte de Lisle's other heroines who died because of having loved, when she placed her beautiful head on the block and Komor executed her. Then he mounted to the top of the tower, from which he threw his wife's remains into the sea, leaping after her into the storm-tossed waves.

This unexpected ending, as narrated in the final lines, is in keeping with the poet's penchant for the unanticipated conclusion:

> Alors le Jarle fit un long signe de croix;
> Et, comme un insensé, poussant un cri sauvage
> Que le vent emporta par delà les grands bois,
>
> Debout sur les créneaux balayés par l'orage,
> Les bras tendus au ciel, il sauta dans la mer
> Qui ne rejeta point ses os sur le rivage.
>
> Tels finirent Tiphaine et Komor de Kemper.[41]

The continuity images of this poem are produced in an especially intriguing manner because of the particular riming scheme employed in terza rima. The single final verse of the poem rimes with the middle line of the immediately preceding complete tercet. Thus the final rime of mer-Kemper returns the poem to the introduction's rime of Kemper-hiver-mer, the only examples of such a rime in the entire poem. In addition to the principal continuity images of Komor and the raging sea, the tower constitutes a secondary continuity image.

In La Fille de l'Émyr, Leconte de Lisle presents another interesting example of the dream voyager. Following his usual procedure, the author quickly describes the environmental details of the peaceful scene in which the action will begin:

> Un beau soir revêt de chaudes couleurs
> Les massifs touffus pleins d'oiseaux siffleurs
> Qui, las de chansons, de jeux, de querelles,
> Le col sous la plume, et près de dormir,
> Écoutent encor doucement frémir
> L'onde aux gerbes grêles.[42]

After having been kept hidden all day by her doting father, the old Emir, the virgin Ayscha can now walk in the night. Only at this time does her loving father permit her any freedom. Here in her own specially enclosed playground, separated from the palace, she enters into the necessary dream voyage in lines accentuated by the bouche-babouche image employed earlier in both Le Manchy and Le Sommeil de Leïlah:

> Allant et venant, du myrte au jasmin,
> Elle se promène et songe en chemin.
> Blanc, rose, à demi hors de la babouche,
> Dans l'herbe et les fleurs brille son pied nu;
> Un air d'innocence, un rire ingénu
> Flotte sur sa bouche.[43]

The combination in a single line of songe and chemin, the two principal elements of the pure oneiro-viator, is reminiscent of the rimed songeur-voyageur in Le Barde de Temrah and is equally important.

As she pursues her dream course in the night by walking along the rose bushes, she suddenly hears a tender and sonorous voice call her name. Surprised and trembling, she turns and discovers a calm, pale young man, dressed completely in white. This temporarily nameless protagonist fulfills a messenger role similar to that of a divine messenger but in a very unique manner as will be discovered from the startling conclusion.

To her wondering questions, the young man, whose eyes emit strange sparks, smilingly replies that he is of royal birth and that he has voyaged from the Orient to offer his rich kingdom in return for her love. Ayscha accepts his proposal willingly but wonders how, without wings, it will be possible to escape the guarded walls. However, the young man, who earlier had boasted that the entire world could not contain him, reassures her that there is a way:

> L'amour est plus fort que le fin acier.
> Mieux que sur les monts l'aigle carnassier,
> Et plus haut, l'amour monte et va sans trêve.
> Qui peut résister à l'amour divin?
> Auprès de l'amour, enfant, tout est vain
> Et tout n'est qu'un rêve![44]

Leaving behind Ayscha's home and garden, the hero and heroine voyage together across the plain. Tired, thirsty, and hungry from the great journey, Ayscha wonders whether they will arrive at the young man's kingdom before her death. However, as they finally approach a dark building, the young man reveals his true identity and the purpose

of his long voyage in the unexpected conclusion:

> Mon nom est Jésus. Je suis le pêcheur
> Qui prend dans ses rets l'âme en sa fraîcheur.
> Je t'aime, Ayscha; calme tes alarmes;
> Car, pour enrichir ta robe d'hymen,
> Vois, j'ai recueilli, fleur de l'Ymen,
> Ton sang et tes larmes!
>
> Tu me reverras du cœur et des yeux,
> Et je te réserve, enfant, dans mes cieux,
> La vie éternelle après cette terre! —
> Parmi les vivants morte désormais,
> La vierge Ayscha ne sortit jamais
> Du noir monastère.[45]

As the itinerant hero Khons aided Néférou-Ra in an unexpected manner, so likewise does the voyaging Jesus succor Ayscha. Leconte de Lisle continues his technique of utilizing at the end an image used at the beginning, for Ayscha's guarded and enclosed cool garden becomes for her a black-walled monastery. Thus the imprisonment of Ayscha is continued just as the rigidity of the monarch Mohammed-Ali-Khan was maintained in Le Conseil du Fakir.

Un Acte de charité is a poignant tableau of an isolated incident that occurred in medieval France when each one, from the lowest peasant in the town to the noblest lord in his tower, endured his ration of suffering:

> Certes, en ce temps-là, le bon pays de France
> Par le fait de Satan fut très fort éprouvé,
> Pas un grêle fétu du sol n'ayant levé
> Et le maigre bétail étant mort de souffrance.[46]

The poet introduces an entire viatic group, stimulated into mobility by the necessity of finding sustenance:

> Mais les Jacques, Seigneur! Dévorés de famine,
> Ils vaguaient au hasard le long des grands chemins,
> Haillonneux et geignant et se tordant les mains,
> Et faisant rebrousser les loups, rien qu'à la mine![47]

With the advent of the great colds of winter, their emaciated forms were like ghosts as they progressed through the snow-covered woods in search of food. As horrible nights followed terror-filled days, the crisis became more serious when the strongest began to prey on the weakest and cannibalism became the inevitable result.

At this point, the voyagers reached Meaux, and there a noble lady took pity upon the starving group. For the alleviation of their misfortunes, she donated all her personal property and wealth, opened her granaries, and sacrificed all her cattle. Finally, bankrupt by her charitable endeavors to feed so many, she enlisted in the viatic entourage:

> Alors, par bonté pure, elle se fit errante;
> Elle allait conduisant son monde exténué,
> Long troupeau qui n'était jamais diminué,
> Car, pour dix qui mouraient, il en survenait trente.[48]

As the famished horde voyaged onwards, the various towns upon which they descended closed their gates in justifiable fear that their flocks would be ravaged. With all the fields now deserted and lying fallow, the noble lady resolved to deliver her wards from their misery. One night, described in the poem's final stanzas, when the mendiants had placed themselves in a great barn in order to escape the severe cold, full of devotion and pushed by a strange force, she barricaded her poor friends:

> Aux angles du réduit de sapin et de chaume,
> Versant des pleurs amers, elle alluma du feu:
> — J'ai fait ce que j'ai pu, je vous remets à Dieu,
> Cria-t-elle, et Jésus vous ouvre son royaume! —
>
> Tous passèrent ainsi dans leur éternité;
> Prompte mort, d'un paix bienheureuse suivie.
> Pour la Dame, en un cloître elle acheva sa vie
> Que Dieu la juge en son infaillible équité![49]

Reminiscent of the itinerant Ayscha, the heroine of La Fille de l'Émyr who had to spend her life in the monastery, the retirement of the lady into a cloister likewise brings about a cessation of her capability for movement. Again the unexpected conclusion contains its share of return images. Concurrent with the omnipresent details of death in the opening and closing stanzas, there is a striking metamorphosis of divinities when the evil Satan of the beginning becomes the good God of the ending.

Only the concluding third canto of Les Clairs de lune contains dream voyaging aspects, but it is important for its continuation of the viatic entity tradition. The initial stanza of this canto presents a tranquil sea scene empty of the usually present elements of nature:

> La mer est grise, calme, immense,
> L'oeil vainement en fait le tour.
> Rien ne finit, rien ne commence;
> Ce n'est ni la nuit, ni le jour.[50]

Into this peaceful solitude is projected a journeying vessel. This ship is utilized in the manner of the tower in Le Jugement de Komor, for on board are found the dream voyagers:

> Et, le long des cages à poules,
> Les hommes de quart, sans rien voir,
> Regardent, en songeant, les houles
> Monter, descendre et se mouvoir.[51]

The final stanza, with the moon of the title making its appearance from the East at nightfall, contains the continuity images of the sea and the colors mentioned at the beginning:

> Un feu pâle luit et déferle,
> La mer frémit, s'ouvre un moment,
> Et, dans le ciel couleur de perle,
> La lune monte lentement.[52]

The tranquil sea of Les Clairs de lune becomes storm-lashed in the initial stanza of Les Effets de lune:

> Sous la nue où le vent qui roule
> Mugit comme un troupeau de boeufs,
> Dans l'ombre la mer dresse en foule
> Les cimes de ses flots bourbeux.[53]

As in Les Clairs de lune, a viatic vessel is again selected to be the wandering protagonist:

> Assiegé d'écumes livides,
> Le navire, sous ce fardeau,
> S'enfonce aux solitudes vides,
> Creusant du front les masses d'eau.
>
> Il se cabre, tremble, s'incline,
> S'enlève de l'Océan noir,
> Et du sommet d'une colline
> Tournoie au fond d'un entonnoir.[54]

The final stanza, containing the thalassic continuity reference to the sea of the opening stanza, depicts the safe haven from the tempest located with the aid of the moon's illumination:

> Mais, dans cet antre, à pleines voiles,
> Le navire, hors de l'enfer,
> S'élance au-devant des étoiles,
> Couvert des baves de la mer.[55]

In one of his many animal poems, Les Éléphants, Leconte de Lisle presents the supreme example of the beast oneiro-viator.

As is his custom, he quickly depicts the environment in which the journey drama will take place. The poet creates a peaceful desert scene, viewed as in Le Manchy by a stationary spectator, and seemingly devoid of any noise or life because all the traditional animals have deserted the area to leave it free for the main protagonists. The customary lions are sleeping in their distant lairs, and no bird disturbs

with its noisy wings the thick air where circulates the beating sun.

However, from the opening stanza, by utilizing a thalassic simile, motion is depicted as lying dormant and latent:

> Le sable rouge est comme une mer sans limite,
> Et qui flambe, muette, affaissée en son lit.
> Une ondulation immobile remplit
> L'horizon aux vapeurs de cuivre où l'homme habite.[56]

Into this apparently serene, indolent atmosphere are projected the animal dream voyagers, pursuing the quest implicit in all of Leconte de Lisle's protagonists:

> Les éléphants rugueux, voyageurs lents et rudes,
> Vont au pays natal à travers les déserts.[57]

Motivated by the instinctive call of migration, the herd is presented in the midst of its journey at the moment of entering the poet's vision:

> D'un point de l'horizon, comme des masses brunes,
> Ils viennent, soulevant la poussière, et l'on voit,
> Pour ne point dévier du chemin le plus droit,
> Sous leur pied large et sûr crouler au loin les dunes.[58]

Just as St. Patrick in Le Barde de Temrah was cognizant of the importance of his route, invoking his supernatural powers to lighten the road darkened by the two old priests, so also the ponderous voyagers take extra care to insure against any deviation from the straightest path.

Leading the pachyderms is their old chief, distinguished by his rock-like head and his undulating body, which, in an excellent combination of the concepts of motion and immobility, as was shown earlier with the desert-sea image, is cracked like a weather-beaten tree trunk. The manner of the journey is slow and deliberate for all participants:

Sans ralentir jamais et sans hâter sa marche,
Il guide au but certain ses compagnons poudreux;
Et, creusant par derrière un sillon sablonneux,
Les pèlerins massifs suivent leur patriarche.[59]

Ignoring thirst and the tormenting insects, they are in a dream-voyaging state, described in a single phrase, with their eyes closed like St. Patrick's dreaming team of buffaloes:

Ils rêvent en marchant du pays délaissé,
Des forêts de figuiers où s'abrita leur race.[60]

Sustained in their voyage by the vision of the natal land where they used to drink by moonlight in streams flowing from tall mountains, the final stanza presents the disappearance of the herd:

Aussi, pleins de courage et de lenteur, ils passent
Comme une ligne noire, au sable illimité;
Et le désert reprend son immobilité
Quand les lourds voyageurs à l'horizon s'effacent.[61]

With the passage of the herd from the spectator's sight, the momentarily disturbed desert is once again free to regain the status of immobility it enjoyed in the initial description.

Leconte de Lisle continues his feature of utilizing in the conclusion elements that were employed in the beginning to break the hiatus imposed by the narration of the principal drama and restore a basic continuity. The red sand-limitless sea image of the initial stanza is transformed into the boundless sand image of the concluding stanza.

In this poem the perspective vision of the spectator is maintained with the sure touch of the true artist. The herd first appears as a stationary undulation filling the horizon. As the elephants draw closer, they are distinguished as brown masses and then identified separately.

As they continue on their journey to the opposite horizon, they resemble a black line.

Of the thirteen poems considered in this section, only one poem, Le Sommeil de Leïlah, is deficient in the voyaging aspect. Nine poems are given automotion either by outright or artificial ambulism, such as walking, prosopopeia, and simile, while in three poems, motion is achieved by secondary transportation represented either by sedan chairs (Néférou-Ra and Le Manchy) or animal-pulled chariots (Le Barde de Temrah).

The dream aspect of at least one of the principal protagonists in each poem is maintained satisfactorily with the exceptions of Un Acte de charité and Les Effets de lune.

As ascertained in these thirteen poems, the individual dream voyagers of Leconte de Lisle are predominately masculine, with only two female oneiro-viatores appearing: the nameless heroine of Le Manchy and Tiphaine of Le Jugement de Komor. Other principal heroines, such as Néférou-Ra of Néférou-Ra, Leïlah of Le Sommeil de Leïlah, Ayscha of La Fille de l'Émyr, and the noble lady of Un Acte de charité are excluded because of a concomitant deficiency in either the voyaging or the dreaming element.

Of the twenty-three continuity images utilized in this section, seventeen are distributed among four of the five principal continuity divisions. Only the light classification is unrepresented. An examination of these seventeen classifiable ingredients reveals that a little more than half of them, often repeated, are devoted to water and its associated elements. A distant second, the necrological category exhib-

its but four separate examples. The flora and fauna partitions contain four continuity images, three in the former and only one in the latter.

NOTES ON CHAPTER I

1. Leconte de Lisle, Les Poèmes Barbares (Paris: Alphonse Lemerre, 1929), p. 38.
2. Ibid.
3. Ibid., p. 39.
4. Ibid.
5. Ibid., p. 41.
6. Ibid.
7. Ibid., p. 38.
8. Ibid., p. 190.
9. Ibid., p. 192.
10. Ibid., p. 190.
11. Ibid., p. 162.
12. Ibid.
13. Ibid.
14. Ibid., p. 191.
15. Ibid., p. 61.
16. Ibid.
17. Ibid., p. 62.
18. Ibid., p. 64.
19. Ibid., p. 66.
20. Ibid., p. 67.
21. Ibid., p. 72.
22. Ibid.

23. Ibid., p. 22.
24. Ibid., p. 24.
25. Ibid., pp. 30-31.
26. Ibid., p. 36.
27. Ibid., p. 27.
28. Ibid., p. 31.
29. Ibid., p. 27.
30. Ibid., p. 32.
31. Ibid., p. 157.
32. Ibid., pp. 157-158.
33. Ibid., p. 161.
34. Ibid.
35. Ibid., p. 214.
36. Ibid.
37. Ibid., p. 215.
38. Ibid., p. 107.
39. Ibid.
40. Ibid., p. 108.
41. Ibid., p. 112.
42. Ibid., p. 152.
43. Ibid., p. 153.
44. Ibid., p. 155.
45. Ibid., pp. 155-156.
46. Ibid., p. 282.
47. Ibid.
48. Ibid., p. 283.
49. Ibid., p. 284.

50. Ibid., p. 181.

51. Ibid.

52. Ibid., p. 182.

53. Ibid., p. 211.

54. Ibid., p. 212.

55. Ibid., p. 213.

56. Ibid., p. 183.

57. Ibid., p. 184.

58. Ibid.

59. Ibid.

60. Ibid.

61. Ibid., p. 185.

THE VIATOR AND THE DREAMER

The poems concerned with the pure oneiro-viatores concentrated the elements of dreaming and voyaging within a single central protagonist. However, the poems to be discussed in this section will evidence a division of the principal characteristics into two separate primary protagonists, one of whom will be in a dream attitude, while the other, in voyaging to a confrontation with the latter, will fulfill the viatic aspect.

The precedent for this division was established as a secondary feature between protagonists in several of the poems discussed in the preceding section which dealt with the pure-dream voyagers, wherein the viatic protagonist confronted the antithetical stationary dreaming protagonist: Néférou-Ra's feverish dream was altered by the voyage of the God Khons; Murdoc'h's dream state was disturbed by St. Patrick in Le Barde de Temrah; Jezebel, in La Vigne de Naboth, interrupted her husband's dreaming; the Mongol ruler of Le Conseil du Fakir was motivated from his initial dream attitude by the voyage of a holy man; the monk who absolved Tiphaine disturbed the dream state of his master in Le Jugement de Komor; and the dream status of Ayscha in La Fille de l'Émyr was momentarily interrupted by the viatic Jesus.

An excellent example of this division of primary traits occurs in the poignant, poetic drama Christine. At the opening of this poem, Leconte de Lisle, following his customary procedure of setting the stage

as quickly as possible, paints a deceptively peaceful moonlit scene in which a brief conversation between a mother and her daughter occurs within the space of two swift stanzas:

> Une étoile d'or là-bas illumine
> Le bleu de la nuit, derrière les monts;
> La lune blanchit la verte colline:
> Pourquoi pleures-tu, petite Christine?
> Il est tard, dormons.
>
> — Mon fiancé dort sous la noire terre,
> Dans la froide tombe il rêve de nous.
> Laissez-moi pleurer, ma peine est amère;
> Laissez-moi gémir et veiller, ma mère;
> Les pleurs me sont doux.[1]

In the immediately following stanza, a chronological break between reality and dream takes place shortly after the departure of the mother for bed, leaving the weeping and immobile Christine to fall asleep near the blackened hearth. This hiatus is specifically noted by the "long tintement de la douzième heure."[2] The ingenious employment of the substantive of tinter is analagous to its earlier usages in Le Manchy and Le Jugement de Kemor, where it also denoted the commencement of the central action. The tolling is concurrent with and accentuated by the sound of a light knocking at the door of the humble dwelling. This is the moment for the appearance of the sweetheart who has deserted temporarily the immobility of his icy tomb in order to return and visit Christine. At his bidding, Christine unlocks the door and admits her fiancé, clothed only in his burial shroud. As the young lovers embrace, kiss and talk, they are blissfully unaware of the swift passage of time until, reminiscent of the charming aubades of the Procençal troubadours, the cock crows and they suddenly realize that the stars are extinguished and that it is dawn, the time for the dead to return into the dark earth and rest until Judgment Day. The young man attempts to depart alone,

consoling his sweetheart that someday they will be together again in heaven. However, Christine refuses to be separated from him any longer and begs eloquently to be allowed to spend her wedding night in his arms. He does not answer her but, acquiescing to her stubborn desire, guides her through the moss-covered forest.

Their ultimate destination is the old cemetery guarded by black pine trees, from where the nameless traveler had emerged only a few hours earlier. Again the fiancé entreats Christine with the cry of so many of Leconte de Lisle's itinerant protagonists: "Reprends ton chemin."[3] But Christine stubbornly refuses and, descending first into the tomb, stretches out her hand to assist the descent of her lover.

The final stanza is marked by a pair of continuity images - dorment and tombe - in the same line:

> Et, depuis ce jour, sous la croix de cuivre,
> Dans la même tombe ils dorment tous deux.
> O sommeil divin dont le charme enivre!
> Ils aiment toujours. Heureux qui peut vivre
> Et mourir comme eux![4]

The principal continuity image is the icy tomb, which is utilized not only at the beginning and at the end but also throughout the poem to set the necrological tone. Through the constant references to the tomb in terms of coldness and darkness, there is a direct linking to the blackened hearth near which Christine fell asleep at the poem's beginning.

Another interesting continuity aspect, indicative of the status which the poet conceives death to be, is observed in his employment of the verb dormir. In the opening stanza the mother's command of

"dormons" is innocent of any sinister connotation. But Christine's immediate reply that her fiancé is sleeping and dreaming gives additional meaning to the sense of the verb. When both young lovers are presented in the final stanza as sleeping, the explanatory circle is completed. For Leconte de Lisle, death, an extension of life, is simply another dimension wherein his protagonists can operate and continue the dreaming and voyaging capabilities displayed by his living heroes and heroines.

A great similarity exists between the protagonists of this poem and those of La Fille de l'Émyr. Just as, in the latter work, Jesus played the role of the viator who interrupts the dream attitude of another, so likewise is Christine's dream interrupted by a voyaging protagonist, her sweetheart. Both dreaming heroines of the two poems, Christine and Ayscha, endure an imprisonment at the end: the latter in a black monastery and the former in a cold, black tomb.

In Les Elfes, a fitting companion piece to Christine, Leconte de Lisle presents another pair of young lovers, who become united in death. Again, as in the preceding poem, the drama commences during the night and ends shortly before dawn.

Setting the scene immediately with one of the principal protagonists, the poet, in the initial stanza of the poem, presents an equestrian viator who, traveling to visit his sweetheart and with his armor shining in the moonlight, is riding his black horse through the familiar sylvan environment in which the typical dream voyager customarily operates. Suddnenly, just as St. Patrick found his way momentarily impeded by supernatural elements in Le Barde de Temrah, the rider's

peaceful voyage is interrupted by a fluttering swarm of elves. The young Queen of this mysterious flock then asks of him the question imposed on a great majority of Leconte de Lisle's itinerant heroes and heroines: "Où vas-tu si tard?"[5] The Queen tries to dissuade the young knight from his voyage by tempting him to dance with them on the cool grass. But he rejects this proposal because his fiancée, whom he plans to marry the next day, is awaiting him. The young Queen then attempts to bribe the knight first with a precious jewel, then with a golden ring, and finally with her own spun robe, which surpasses any fortune in value. But the knight refuses these magical gifts. Spurned, the young Queen, reminiscent of the supernatural forces evoked by St. Patrick, touches the heart of the trembling warrior with her white finger.

Swiftly, the knight spurs his dark steed away. But again his voyage is interrupted, this time by a ghostly apparition, walking noiselessly and stretching its arms toward the rider. He believes that the vision is the Fairy Queen, who seeks again to impede his journey. But the last stanza reveals the conclusion when the hero dies because of love like many of Leconte de Lisle's dream voyagers:

> — Ne m'arrête pas, fantôme odieux!
> Je vais épouser ma belle aux doux yeux.
> O mon cher époux, la tombe éternelle
> Sera notre lit de noce, dit-elle.
> Je suis morte! — Et lui, la voyant ainsi,
> D'angoisse et d'amour tombe mort aussi.[6]

Unlike Christine and her fiancé, who found death in the necropolis at the end of their journey, this pair of nameless lovers find death while still actively engaged in voyaging to see one another.

The sweetheart's warning that "la tombe éternelle sera notre lit

de noce," compares favorably with a similar image in a wish expressed by Christine:

> Non! je veux dormir ma nuit nuptiale,
> Blanche, à tes côtés, sous la lune pâle,
> Morte entre tes bras![7]

Similar to the oft-repeated tomb image of Christine, the continuity image in this instance is a simple and haunting two-line refrain. This chorus serves to heighten the supernatural atmosphere. It opens and closes the poem, and is repeated after each of the six stanzas devoted to the essential narration:

> Couronnés de thym et de marjolaine,
> Les Elfes joyeux dansent sur la plaine.[8]

Another poem in which ghostly apparitions play a major role is Les Spectres, written in terza rima and divided into four cantos of equal length. Here it is not a single ghost which visits a protagonist and disturbs his dream state but rather a trio of itinerant spirits.

The first two tercets present the hero in his dream attitude, observing the as yet unknown protagonists:

> Trois spectres familiers hantent mes heures sombres.
> Sans relâche, à jamais, perpétuellement,
> Du rêve de ma vie ils traversent les ombres.
>
> Je les regarde avec angoisse et tremblement.
> Ils se suivent, muets comme il convient aux âmes,
> Et mon coeur se contracte et saigne en les nommant.[9]

Not content with silently harassing the poet with their sword-like magnetic eyes, the sneering apparitions are instrumental in initiating the movement of the hero:

> Ils m'entraînent, parmi la ronce et les décombres,
> Très loin, par un ciel lourd et terne de l'hiver.[10]

The second canto identifies the aphasic specters as being the three living remorses of the hero, who, upon becoming cognizant of their existence, laments the constantly reiterated plea of Leconte de Lisle's heroes and heroines:

> Que ne puis-je tarir le flot de mes pensées,
> Et dans l'abîme noir et vengeur de l'oubli
> Noyer le souvenir des ivresses passées![11]

The third canto shows the hero pleading to the souls of his past loves to free him from these messengers of the memory, but to no avail; for the specters continue their silent harassment:

> Mais tandis que la nuit lugubre étreint les cieux,
> Debout, se détachant de ces brumes mortelles,
> Les voici devant moi, blancs et silencieux.[12]

The final canto delineates the poet as succumbing to the pessimistic philosophy that all resistance to the memory of past pleasures and desires is useless not only in this transient world but also in eternity.

The poem presents a vivid example of Leconte de Lisle's continuity imagery. In this instance, each canto begins and ends with the same line, although there is a change of line for each thirteen line canto. An examination of the identical opening and closing lines of each canto reveals not only a continuity within the individual cantos but also a basic continuity for the entire poem with the prevalence of references to specters similar to the references to the tomb in Christine and the elves of the refrain of Les Elfes:

> Trois spectres familiers hantent mes heures sombres.[13]
> ...
> Ces spectres: on dirait en vérité des morts.[14]
> ...
> Les trois spectres sont là qui dardent leurs prunelles.[15]
> ...
> Oui: le dogme terrible, ô mon coeur, a raison.[16]

The opening stanza of La Mort de Sigurd immediately establishes the status of the central protagonist to be visited:

> Le Roi Sigurd est mort. Un lourd tissu de laine
> Couvre, du crâne aux pieds, le Germain au poil blond.
> Son beau corps sur la dalle est couché, roide et long;
> Son sang ruisselle, tiède, et la salle en est pleine.[17]

King Sigurd himself does not play a significant role in the action to occur because in death he represents the dream aspect and does not desert his static attitude as did Christine's fiancé. However, it is his cadaver which is the central element around which the drama is concentrated, as will be noted particularly at the unexpected dénouement.

As in the preceding poem Les Spectres, there is another trio of viatores which fulfills the voyaging element. This trio is composed of the wives of other chiefs who have traveled great distances in order to comfort the bereaved Queen Gudruna for the loss of her husband. Three of the four women seated on the ground around the deceased King's bier are sobbing with their heads lowered while the fourth, the Burgundian Brunhild, contemplates with dry eyes the anguish displayed by the others. In an effort to assuage the grief-stricken Queen's bereavement, each of the women recites her own particular misfortunes which she attempts to construe as being not only more severe than the present crisis but also more painful than that of any other in attendance.

The first to speak is Herborga, who relates the death of her brothers at the hands of the Huns, who then defiled the bodies outrageously by dragging the corpses behind their fierce stallions. The culminating indignities for Herborga were suffered at the hands of one of the leaders who kept her prisoner for six years, forcing her to perform countless

menial chores.

Ullranda, the Queen of the sea-faring Norrains, is next to speak and laments the sailors' deaths of her sons, who now rest in the mud at the bottom of the ocean. She further expresses a fear prevalent in the composition of many of Leconte de Lisle's itinerant protagonists - the sentence to exile, causing an enforced absence from the homeland and perpetual wandering:

> Ne dormirai-je point sous un sol étranger,
> Exilée à jamais de nos plages Norraines?[18]

At this point there is a return to present reality, brought about by the brusque action of the only non-weeper:

> Elle se tait. Brunhild se penche, et soulevant
> Le drap laineux sous qui dort le roi des framées,
> Montre le mâle sein, les boucles enflammées,
> Tout l'homme, fier et beau, comme il l'était vivant.
>
> Elle livre aux regards de la veuve royale
> Les dix routes par où l'esprit a pris son vol.
> Les dix fentes de pourpre ouvertes sous le col,
> Qu'au héros endormi fit la mort déloyale.[19]

Before this sight, the inconsolable widow is moved to screams and evidences a desire to follow the example of Christine in filling the grave, which even now is being prepared for her husband. She recalls her betrothal when, dressed in precious metals, she, a young and beautiful virgin, was given to her handsome, brave, and young spouse. Relating her narration to the present crisis, she tells how only the day before, her husband's war horse had returned riderless and with his once beautiful shining coat covered with mud. When asked about his master, the great steed shed large tears and uttered an almost human neigh of sadness. Gudruna followed the sinister cries of the carnivorous birds

and discovered where her husband lay dead.

Then it is the turn of Brunhild, the only protagonist whose name was omitted from the stanza devoted to the mourners, to speak. In a rapid speech, she reveals her futile passion for the deceased King, who, spurning her love, brought about his own assassination at her instigation. But, as related in the final stanza, unable to obtain peace even by this ghastly deed, she puts an end to her own misery:

> La Burgonde saisit sous sa robe un lame,
> Écarte avec fureur les trois femmes sans voix,
> Et, dans son large sein se la plongeant dix fois,
> En travers, sur le Frank, tombe roide, et rend l'âme.[20]

King Sigurd's corpse is the principal continuity element in the poem, being utilized not only at the beginning and at the end but also throughout the poem, like the tomb of Christine and the refrain of Les Elfes and the specters of Les Spectres. Additional features of the stiff corpse, displaying ten chest wounds, are emulated by Brunhild, who, stabbing herself in the bosom ten times, likewise becomes a stiffened cadaver. The usage of roide in a continuity aspect is reminiscent of a similar usage earlier in Le Conseil du Fakir.

Just as Queen Gudruna of La Mort de Sigurd evidenced a desire to join her husband in his grave, so too does the title-named heroine of Djihan-Arâ wish to enter a tomb because of love. The entire apostrophic poem, encompassing Djihan-Arâ's birth and death, is a testimonial to the filial devotion exhibited by the Hindu heroine.

The initial stanza describes the birth of Djihan-Arâ:

> Quand tu vins parfumer la tige impériale,
> Djihan-Arâ! le ciel était splendide et pur;
> L'astre du grand Akbar en couronnait l'azur;
> Et couchée au berceau sur la pourpre natale,
> Rose, tu fleurissais dans le sang de Tymur.[21]

Succeeding stanzas are concerned with depicting the good fortune and happy times present from the moment of her birth and prevalent during her youth. Her very birth initiated joyful festivities and celebrations among her people and surrounding communities. Prisoners about to be executed benefited by being granted amnesty. She grew up, adored not only by her loving people but especially by her doting father who attempted to satisfy her slightest wish.

Then one day, her brother Aurang-Ceyb seized the throne from her elderly father, imprisoning him in a tomb, and killed his two older brothers, the next heirs in lawful succession. In the central scene, Djihan-Arâ made a short voyage in order to gain an audience with her usurping brother and told him that her fondest dream would be to share the identical fate of her beloved father, even if it meant being sealed alive in the same tomb. Aurang-Ceyb, respecting her love and courage, allowed her to remain with her father for the remainder of his days. The old man lived for ten years after the revolt, always attended by his loving daughter. His death preceded but a short time the death of Djihan-Arâ.

The final stanza presents the heroine's ultimate fate:

> Ainsi tu disparus, étoile solitaire,
> De ce ciel vaste où rien d'aussi pur n'a brillé;
> Ton nom même, ton nom si doux fut oublié;
> Et Dieu seul se souvint, quand tu quittas la terre,
> De l'ange qu'en ce monde il avait envoyé.[22]

The continuity image is the star in the splendid, pure sky of the initial stanza, which at the termination becomes the solitary star in a vast sky where nothing quite so pure has ever shone.

In Nurmahal Leconte de Lisle presents another poem dealing with a variation of the biblical Joseph and Potiphar's wife motif. Following procedures displayed earlier in Le Jugement de Komor and La Mort de Sigurd, two other poems concerned with a ménage à trois, the poet utilizes only the essential elements of an adulterous relationship for two specific purposes: to prevent a degeneration into banality and, more importantly, to heighten interest for the inevitably unexpected conclusion.

From the opening lines, Leconte de Lisle pursues his customary pattern of setting, as quickly as possible, the scene in which the narrative will take place. However, deviating from the expected, but also exhibiting another of his typical traits, the poet is concerned with and presents initially, not the personage named in the title but another central protagonist:

> A l'ombre des rosiers de sa fraîche terrasse,
> Sous l'ample mousseline aux filigranes d'or,
> Djihan-Guîr, fils d'Akbar, et le chef de sa race,
> Est assis sur la tour qui regarde Lahor.[23]

Complementing the seated attitude of the hero is his presentation, as he absorbs the colorful rays of the sun and inhales the perfume-laden breezes, in a characteristically static dream state: "Djihan-Guîr est assis, rêveur et les yeux graves"[24]; and "son âme est en proie aux songes ennemis."[25]

Only movement is lacking to qualify the son of Akbar for an oneiroviator position. Active engagement is denied him, but by virtue of being surrounded by and viewing action, he exhibits passive mobility. The activity of his immediate domain is viewed in the objective manner

displayed in Les Éléphants and Le Manchy and comprises various aspects: a swarm of horsemen riding under the ripening fig trees; scarlet clad elephants coming and going from the river; the painted-eyed courtisans passing in their chariots; the fakirs singing the ancient legends; the rich tradesmen seated like the creoles of Le Manchy and smoking their spice-laden pipes.

A most significant aspect of mobility is presented in the second stanza. Djihan-Guîr, as he caresses his beard and contemplates in silence his vast empire, in a manner reminiscent of the protection afforded the old Nabab in Le Conseil du Fakir, is protected by two bodyguards standing behind him who, with heads erect, eyes staring straight ahead and with hands resting on their jeweled swords, display a seemingly incongruous mobile-immobile comparison like that of the principal continuity image of Les Éléphants:

> Deux Umrahs sont debout et muets, en arrière.
> Chacun d'eux, immobile en ses flottants habits,
> L'oeil fixe et le front haut, tient d'une main guerrière
> Le sabre d'acier mat au pommeau de rubis.[26]

However, despite this great exhibition of activity, Djihan-Guîr is bored with the mundane pleasures afforded by his royal existence and is unable even to recapture the joys he had once in the midst of warfare. His discontent is nourished by an unfulfilled desire:

> Une vision luit dans son coeur, et le brûle;
> Mais du mal qu'il endure il ne craint que l'oubli:
> Tous les biens qu'à ses pieds le destin accumule
> Ne valent plus pour lui ce songe inaccompli.[27]

But suddenly he is enraptured by a young, pure, crystal-like voice, emanating from the aroma-filled shadows and filling the night air like water poured from a pitcher. Significantly, Leconte de Lisle has pre-

sented first an important aspect of the heroine, the voice which entices her lover, before apostrophizing the white Nurmahal, lying dreamily on silk cushions in the shade afforded by the tamarind trees of her garden and dipping her bare foot into the pond's water. She is singing underneath the tamarind trees to hasten the slow-moving time when her husband, to whom she has vowed perpetual fidelity upon his sword, returns to her from a distant war. But her singing and the perfume from her breath, mixing in the evening air, compose the sinister death signal that Djihan-Guîr has long awaited. Now that it has been given, he will never again need to return and sit on his tower.

After several stanzas denoting the passage of time, Leconte de Lisle then reveals the present situation. Nurmahal's old home is now vacant, silent and thickly covered by grass and brambles, while she sits on the Mongol throne in the summer palace of Djihan-Guîr. But Nurmahal has not broken her promise. The final stanzas reveal the death of her husband, like the hero of Les Elfes in the middle of his voyage, which made her at the same time a widow and a queen:

> A travers le ciel pur des nuits silencieuses,
> Sur les ailes du rêve il revenait vainqueur,
> Et ton nom s'échappait de ses lèvres joyeuses,
> Quand le fer de la haine est entré dans son coeur.
>
> Gloire à qui, comme toi, plus forte que l'épreuve,
> Et jusqu'au bout fidèle à son époux vivant,
> Par un coup de poignard à la fois reine et veuve,
> Dédaigne de trahir et tue auparavant![28]

The continuity image in the final stanzas is the assassin's blade, which evolved from the sword of the second stanza. A similar portent of doom can be discerned from the oath sworn on her husband's sword and the verb selection in the stated purpose of Nurmahal's singing: "pour

aiguillonner l'heure qui n'a plus d'aile."[29]

Continuing the necrological theme established in Christine and the preceding poems of this chapter, the initial stanza of L'Épée d'Angantyr immediately presents and establishes the status in a grave of the principal character to be visited:

> Angantyr, dans sa fosse étendu, pâle et grave,
> A l'abri de la lune, à l'abri du soleil,
> L'épée entre les bras, dort son muet sommeil;
> Car les aigles n'ont point mangé la chair du brave,
> Et la seule bruyère a bu son sang vermeil.[30]

The travel element is furnished by Angantyr's daughter, Hervor, the last surviving member of the family, who voyages to disturb her father's sleep. The purpose of her pilgrimage is centered around the sword clasped between the arms of her father which she wishes to utilize in order to avenge the family honor. But Angantyr, in his black tomb, is reluctant to part with the weapon forged by the Gods. He constantly reiterates his plea to be allowed to continue alone in his static state:

> Mon oeil clos ne voit plus que l'immensité sombre;
> Mais je ne puis dormir si tu hurles toujours.
> ...
> Mon enfant, mon enfant, ne trouble pas mon rêve:
> Si le sépulcre est clos, l'esprit vole au dehors.[31]

Finally, Angantyr is activated by the persistent demands of his stubborn daughter:

> Angantyr, soulevant le tertre de sa tombe,
> Tel qu'un spectre, les yeux ouverts et sans regards,
> Se dresse, et lentement ouvre ses bras blafards
> D'où l'épée au pommeau de fer s'échappe et tombe.
> Et le héros aux dents blanches dit: Prends et pars![32]

The final stanza presents Angantyr regaining his momentarily disturbed static state, though minus his sword, which Hervor bears away

in search of vengeance:

> Puis, tandis qu'il s'étend sur le dos dans sa couche,
> Qu'il recroise les bras et se rendort sans bruit,
> Hervor, en brandissant l'acier qui vibre et luit,
> Ses cheveux noirs au vent, comme une ombre farouche,
> Bondit et disparaît au travers de la nuit.[33]

As in the preceding poem, Nurmahal, the principal continuity image is a sword. From its initial presentation as an innocent object inert within Angantyr's arms, it evolves through successive stages, like the tomb of Christine and the cadaver of La Mort de Sigurd, into the sinister weapon of the terminating stanza which, brandished by Hervor, gleams and vibrates. A secondary continuity image is the fosse of the initial stanza, which, through a series of metamorphoses, becomes the couche of the last stanza, in which Angantyr regains his former immobility after a brief period of activity.

Leconte de Lisle wrote a trilogy of poems - La Tête du Comte, L'Accident de Don Iñigo, and La Ximena - dealing with the youthful exploits of the great Spanish hero, the Cid. The first of these, La Tête du Comte, is written in terza rima and is concerned principally with the avenging by Don Rui Diaz of the affront to his aged father, Don Diego.

In the early stanzas the poet presents a quick description of the quiet, gloomy interior of a feudal domicile with the flames from the torches leaping up to the ceiling and illuminating the broken implements of war hanging on the wall as trophies of past victories over the Saracen invaders. He then proceeds to paint a picture of total immobility, for all the vassals are standing around the great hall in stiff and erect positions. Ensconced in his dream state is the Cid's insulted father:

Don Diego, sur la table abondamment servie,
Songe, accoudé, muet, le front contre le poing,
Pleurant sa flétrissure et l'honneur de sa vie.[34]

Sitting at the sumptuously prepared repast with tears streaming down his beard, the old warrior, like Akhab of La Vigne de Naboth, experiences neither hunger nor thirst for "son âme, sans repos, roule mille chimères."[35] Feeling the unpunished insult more intensely as time passes, he writhes with fury, wishing to join the happy dead in their cold tombs and further laments the loss of his once highly esteemed honor:

Don Diego rêve ainsi, prolongeant la veillée,
Sans ouïr, dans sa peine enseveli, crier
De l'huis aux deux battants la charnière rouillée.[36]

His son enters, bearing, by the hair, in his bloody fist, the head of the one who insulted his father and places the horrible prize on a plate in front of the old warrior, blood flowing over and staining the table cloth. When the avenging son tells his father to open his eyes and view honor restored once again to the house, the old man raises his pale head. After remaining silent for a moment, he cries out for the hideous vision to be covered; for he believes it to be Medusa's head, capable of changing him into stone. When he finally is made to understand that it is his enemy's head, Don Diego bids his adventurous son sit beside him at the head of the table in recognition of the valorous deed he has just performed. Now that the insult has been cleansed with blood, the avenged father, in the concluding lines, is worry-free once again:

Diego murmure une oraison;
Et tous deux, s'asseyant côte à côte à la table,
Graves et satisfaits, mangent la venaison

En regardant saigner la Tête lamentable.[37]

Of unique importance here, especially because of the particular qualities of the rime scheme employed, is Leconte de Lisle's artifice of continuity in utilizing the table at which Don Diego was sitting at the opening of the poem to be, at the conclusion, the resting place of "la Tête lamentable."

Significant also is the fact that here the dreamer does not go on a voyage but remains in the same attitude throughout the poem, mainly because of the infirmities of advanced age, thereby compelling a more vigorous extension of the family to play the viatic role.

The second poem of the Cid trilogy, L'Accident de Don Iñigo, relates another of the hero's youthful exploits, which occurs shortly after the avenging of his father's honor. The opening lines of the poem present a large group of noblemen, gaily dressed in perfumed gloves, silk doublets, pointed shoes and white-plumed hats, riding peacefully on their scarlet-clad mounts. In contrast, the voyaging Cid is presented dressed for battle:

> Seul, Rui Diaz de Vivar enfourche, roide et fier,
> Son cheval de bataille enchemisé de fer.
> Il a l'estoc, la lance, et la cotte maillée
> Qui de la nuque aux reins reluit ensoleillée,
> Et, pour parer le casque aux reflets aveuglants,
> Un épais capuchon de drap rouge à trois glands.[38]

The group's joyous laughter is accentuated by the happy sounds of nature and the tinkling of little silver bells attached to their mounts. However, despite the happy ambiance, the Cid remains pensive:

> Mais, immobile en selle et plus ferme qu'un pieu,
> Le Rui Diaz ne dit rien, étant d'une humeur sombre.[39]

The group is voyaging across the rocky fields to visit and to pay

homage to the King, who with his large entourage is expecting them. At noon, when the meeting occurs, each nobleman begins to pay tribute to the King by kissing the royal right hand. Only the Cid does not descend from his high mount. Don Iñigo Lopez, haughtily proud of his ancient lineage, seeks to teach this young upstart a lesson, and in a very insulting speech tells the Cid to bow down before the King. Wordlessly, the Cid draws his sword and kills Don Iñigo with a single blow. The opposing groups are about to attack each other when the King stops them, acknowledging that the fight was provoked.

The final lines present the Cid, still aloof and unconcerned, as he continues his voyage:

> Puis, sans s'inquiéter qu'on le blame ou poursuive,
> Avec ses fidalgos, devers Calatrava,
> Le bon Campeador tourne bride et s'en va.[40]

Again, as in Nurmahal and L'Épée d'Angantyr, the principal continuity image is a sword. In this instance it is the Cid's deadly sword, which, mentioned briefly with his other implements of warfare at the beginning of the poem, was ordered by the King to be resheathed after the killing of Don Iñigo.

La Ximena, the last poem of the trilogy devoted to the Cid legend, is a simple narration describing another audience with a ruler like the one which occurred in Djihan-Arâ. Chimena voyages to see the King in order to attain royal aid in avenging her father's death at the hands of the Cid. The King, replying that both her father and Don Iñigo were killed in fair combats, effectively returns the poem to the two previous ones centered around those two specific incidents. He further tells Chimena that he is protecting the Cid because, one day, his love for

her will change her distress into triumphant joy and glory. With the audience thus concluded, both the King and Chimena go to see the Infanta.

A quartet of poems presented in this chapter - Les Larmes de l'Ours, Le Runoïa, Les Deux Glaives, and L'Agonie d'un saint - is hagiographically oriented and revolves principally around different facets of Christianity.

The short poem Les Larmes de l'Ours serves as an introduction to Le Runoïa, the much longer poem which immediately follows it in the Poèmes Barbares and which, dealing principally with the same personage, exemplifies his omnipotence. The opening stanza presents the principal protagonists, the deity, a bear, a birch tree, and the sea:

> Le roi des Runes vint des collines sauvages.
> Tandis qu'il écoutait gronder la sombre mer,
> L'ours rugir, et pleurer le bouleau des rivages,
> Ses cheveux flamboyaient dans le brouillard amer.[41]

The immortal King asks the somber, infinite sea what fury is assaulting it and is informed that its cold bosom has never known the summer splendor or ever sung a joyful song to the sun. Next it is the turn of the pensive white-leaved birch tree atop the misty peak to lament that it has never seen the virgin with the charming neck basking under the loving gaze of her sweetheart. The old Bear, a sinister hunter dressed in snow-white fur, acknowledges that he has been lamenting from dawn to dusk because he is not a gentle lamb in a milder environment, where he could pasture on the fragrant grass and live in sweet contentment.

The final stanzas reveal the transformations wrought by the god:

Et le Skalde immortel prit sa harpe sonore:
Le Chant sacré brisa les neuf sceaux de l'hiver;
L'arbre frémit, baigné de rosée et d'aurore;
Des rires éclatants coururent sur la Mer.

Et le grand Ours charmé se dressa sur ses pattes:
L'amour ravit le coeur du monstre aux yeux sanglants,
Et, par un double flot de larmes écarlates,
Ruissela de tendresse à travers ses poils blancs.[42]

The great Bear named in the title is the principal return image. In addition, the sea and the birch tree fulfill secondary continuity roles.

Le Runoïa is a variant of the motif noted previously in Le Barde de Temrah and La Vigne de Naboth. This epic presents another voyaging representative of Christianity in confrontation with a protagonist adhering to a different religious belief.

The opening lines present the snowy ambiance in which the drama will occur:

Chassée en tourbillons du Pôle solitaire,
La neige primitive enveloppe la terre;
Livide, et s'endormant de l'éternel sommeil,
Dans la divine mer s'est noyé le soleil.
A travers les pins blancs qu'il secoue et qu'il ploie,
Le vent gronde. La pluie aux grains de fer tournoie
Et disperse, le long des flots amoncelés,
De grands troupeaux de loups hurlants et flagellés.[43]

The only visible habitation is the tower of Runoïa, picturesquely described in a manner reminiscent of the description of the tower of Komor in Le Jugement de Komor:

Seule, immobile au sein des solitudes mornes,
Pareille au sombre Ymer évoqué par les Nornes,
Muette dans l'orage, inébranlable aux vents,
Et la tête plongée aux nuages mouvants,
Sur le cap nébuleux, sur le haut promontoire,
La tour de Runoïa se dresse toute noire:
Noire comme la nuit, haute comme les monts,
Et tournée à la fois vers les quatre horizons.[44]

However, despite the furious storm raging outside, the numerous great torches lighting the vast interiors of the tower are undisturbed. Various weapons of warfare and hunting are hung on the walls alongside giant wolf skins and reindeer antlers, the booty from various hunting expeditions. Surrounded by, yet unconscious of the general merriment evoked by his retinue of boisterous hunters and singing priests, the immobile protagonist is dreaming, seated on his throne in regal splendor:

> Mais le vieux roi du Nord à la barbe de neige
> Reste silencieux et pensif sur son siège.
> Un éternel souci ride le front du Dieu:
> Il couvre de Runas la peau du Serpent bleu,
> Et rêve inattentif aux hymnes héroïques.
> Un réseau d'or le ceint de ses anneaux magiques;
> Sa cuirasse est d'argent, sa tunique est de fer;
> Ses yeux ont le reflet azuré de la mer.[45]

The priests, in their songs, endeavor to stimulate the hunters to emulate their brave ancestors by constant activity. But the hunters reply that there is plenty of time for that tomorrow and that they need rest and relaxation now to divert themselves. At this juncture, the Runoïa emerges from his dream state and reveals a strange vision in which he saw coming a new King, weak and covered in swaddling clothes and whose mystical powers will calm the furious seas:

> Runoïas! le soleil suprême est-il levé?
> A-t-il rougi le ciel, le jour que j'ai rêvé?
> Avez-vous entendu la Vieille au doigt magique
> Frapper l'heure et l'instant sur le tambour Runique?
> L'aigle a-t-il délaissé le faîte de la tour?
> Répondez, mes enfants, avez-vous vu le jour?[46]

The hunters try to tell him that it is just his imagination but the Runoïa, retelling swiftly his creation of the world, acknowledges his error:

J'ai vu que mieux valaient le vide et le silence!
Quand j'eus conçu l'enfant de ma toute-puissance,
L'homme, le roi du monde et le sang de ma chair,
Son crâne fut de plomb et son coeur fut de fer.
J'en jure les Runas, ma couronne et mon glaive,
J'ai mal songé le monde et l'homme dans mon rêve![47]

At this point the iron door to the hall opens suddenly on its noisy hinges, admitting a woman and a child enveloped in a dawn-like mist. In the ensuing general fright, the King, trembling on his throne, asks that his warriors crush this child and that his priests work some enchantment on him. But the child, in a strong, sweet voice, tells the Runoïa who he really is:

L'Enfant tardif, promis au monde déjà vieux,
Qui dormis deux mille ans dans le berceau des Dieux,
Et, m'éveillant hier sur le fumier rustique,
Fus adoré des rois de l'Ariane antique.[48]

The Child further tells the King that now he must sing his last song to the world and say goodby to the sun, which is looking down upon the last day of a God. At this, the Runoïa calls out for all the elements of nature that he had created to come and tell him whether he must die. But the Child tells him that, for him, the divine nature is dead without any possible return. The priests ask their King to relieve them from the enchantment which binds them in order that they might crush the Child. The latter responds that they will sing no more and that people will hate their memory. The hunters accept their fate stoically, thinking that they will be able to continue their carefree existence in another life. But the Child says that their fate will be to descend alive into his deepest hell to be consumed there by the anguishes of the soul. The mysterious Child, still held in the arms of the Virgin, then makes in the air, like St. Patrick of Le Barde de Temrah, a mystical sign,

which causes the hunters to seize their weapons and fight with the priests. In the midst of the ferocious battle, the tower crumbles in flames.

The only survivor of this debacle is the King, who descends silently and launches his bark in the sea, crying out into the night his defiance that one day he will be avenged and that the Child shall endure a similar punishment:

> ... Tu mourras à ton tour!
> J'atteste par neuf fois les Runas immortelles,
> Tu mourras comme moi, Dieu des âmes nouvelles,
> Car l'homme survivra! Vingt siècles de douleurs
> Feront saigner sa chair et ruisseler ses pleurs,
> Jusqu'au jour où ton joug, subi deux mille années,
> Fatiguera le cou des races mutinées;
> Où tes temples dressés parmi les nations
> Deviendront en risée aux générations;
> Et ce sera ton heure! et dans ton ciel mystique
> Tu rentreras, vêtu du suaire ascètique,
> Laissant l'homme futur, indifférent et vieux,
> Se coucher et dormir en blasphémant les Dieux![49]

The final couplet reveals the beginning of the voyage of the deposed dreamer, awakened from his dream attitude as the result of another's voyage, in the identical thalassic environment continued from the introduction:

> Et, nageant dans l'écume et les bruits de l'abîme,
> Il disparut, tourné vers l'espace sublime.[50]

In Les Deux Glaives, a lengthy religious narrative in four cantos, Leconte de Lisle reverses the chief roles, as evidenced in Le Barde de Temrah, La Vigne de Naboth, and Le Runoïa, of the voyaging exponent of Christianity in confrontation with an immobile protagonist. Here the representative of Christianity is immobile, and his protagonist fulfills the viator concept.

Presented in the opening stanzas of the initial canto in a dream status is the clerical representative, who has utilized his power of excommunication to keep the Christian world in line by a constant dread of hell:

> Un vieux moine à l'oeil cave, aux lèvres ascétiques,
> Muet, et tel qu'un spectre en ce monde oublié,
> Vêtu de laine blanche, en sa stalle ployé,
> Tient sa croix pectorale entre ses doigts étiques.
>
> Sur la face amaigrie et sur le front blafard
> De ce corps épuisé que la tombe réclame,
> Éclate la vigueur immortelle de l'âme;
> Un indomptable orgueil dort dans ce froid regard.
>
> Le souci d'un pouvoir immense et légitime
> L'enveloppe. Il se sent rigide, dur, haï.
> Il est tel que Moïse, après le Sinaï,
> Triste jusqu'à la mort de sa tâche sublime.
>
> Rongé du même feu, sombre du même ennui,
> Il savoure à la fois sa gloire et son supplice,
> Et couvre l'univers d'un pan de son cilice.
> Ce moine croit. Il sait que le monde est à lui.[51]

In the large hall harassed by the wind and the snow are eleven additional prelates, who, dressed in long-flowing robes and covered by red and black cowls, are seated on stools arranged in a semi-circle. Immobile, with eyes staring and hands joined, they appear neither to hear nor see. There also, but on his knees, is a man dressed in rags, weaponless and hair-shaven, who has voyaged to seek absolution from this assembly for his worldly transgressions:

> Tête et pieds nus, un homme est là, sur les genoux,
> Transi, le dos courbé, pâle d'ignominie.
> Ce serf est un César venu de Germanie,
> L'Empereur dont les rois très chrétiens sont jaloux.[52]

With tears in his eyes as he kisses the foot of the leader of the monks, he acknowledges his sins. In the final stanza of the first canto, the monk pardons this formerly proud and haughty emperor:

> Va! Je t'absous au nom du Père, au nom du Fils
> Et de l'Esprit! — César se relève et salue;
> Il sort. Un flot de honte à son front pâle afflue,
> Et le moine humblement baise son crucifix.[53]

Denoted by the final word of the canto, the continuity image is the crucifix held by the monk in his emaciated fingers in the opening stanza and which in the concluding line he kisses. An additional crucifix image was presented during the narration by a huge crucifix of Jesus overlooking the gloomy scene:

> Avec ses longs cheveux où l'épine est mêlée,
> De l'arbre de la Croix, la plaie ouverte au flanc,
> Fantôme douloureux, tout roide et tout sanglant,
> Jésus étend les bras sur la morne assemblée.[54]

The second and third cantos are concerned primarily with a narration of the omnipotence of the church, as intoned by first a choir of bishops and then by a choir of caesars. Continuing the poem's principal theme, the fourth and final canto, in returning after the religious hiatus to the protagonist of the first canto, presents the pitiful death scene on a wet straw bed in a wind-ravaged hut of the unrepentant, errant emperor, chastised in the initial canto.

L'Agonie d'un saint is concerned with the final moments of a religious leader, who seeks to justify his worldly deeds in a deathbed confessional to the God whom he believed he had diligently served. The initial stanzas of the poem set the dark tone pervading the entire poem and present the principal protagonist in an immobile attitude:

> Les moines, à pas lents, derrière le Prieur
> Qui portait le ciboire et les huiles mystiques,
> Rentrèrent, deux à deux, au cloître intérieur,
> Troupeau d'ombres, le long des arcades gothiques.
>
> Comme en un champ de meurtre, après l'ardent combat,
> Le silence se fit dans la morne cellule,
> Autour du vieil Abbé couché sur son grabat,
> Rigide, à la lueur de la cire qui brûle.

Un Christ d'argent luisait entre ses maigres doigts,
Les yeux, fixes et creux, s'ouvraient sous le front lisse,
Et le sang, tiède encor, s'égouttait par endroits
De la poitrine osseuse où mordit le cilice.

Avec des mots confus que le râle achevait,
Le moribond, faisant frémir ses lèvres blêmes,
Contemplait sur la table, auprès de son chevet,
Une tête et deux os d'homme, hideux emblèmes.[55]

Accentuating the gloomy atmosphere are the sounds of thunder that shake the very foundations of the convent and the twelve lugubrious strokes of midnight launched into the air as the sign for the beginning, as in Christine, of the climactic action.

Maintaining a vigil over the dying Abbot and praying to God for his admittance through the eternal gates is a lone monk, who, kneeling on the floor with his face buried in a black cape, is mumbling over his ivory rosary. The dying Abbot himself pleads for his acceptance as the just reward for his worldly accomplishments of resisting temptations and subjugating the proudest sovereigns before the power of God. But at this moment he is the recipient of a visit from the countless ghosts of heretics whom he had persecuted. Accompanying this frightful vision is a terrible voice, which condemns the Abbot to eternal damnation because all those deeds were done not because of a desire to serve the church but because of his own implacable pride of authority and desire to command. Before him, the Abbot sees another vision of the waiting flames of Hell and hears the Devil's evil laughter. After uttering a terrified scream, the Abbot dies.

The final stanza of the poem presents the Abbot as having regained the rigid, immobile status which he displayed in the beginning of the poem:

Le moine épouvanté, tout baigné de sueur,
S'évanouit, pressant son front de ses mains froides;
Et le cierge éclaira de sa fauve lueur
Le mort et le vivant silencieux et roides.[56]

The employment of roides as a continuity aspect is reminiscent of its usage in La Mort de Sigurd and particularly so in the final tercet of Le Conseil du Fakir which employs the identical rime scheme utilized here at the conclusion. An additional continuity image is the burning candle of the beginning of the poem which lights up the terminating scene with its yellow glimmerings.

In a quartet of poems - La Forêt vierge, Le Bernica, La Ravine Saint-Gilles, and La Vérandah - revolving around a jungle atmosphere, Leconte de Lisle presents this particular milieu as a living entity, which is the recipient of voyages paid to it by animal and human protagonists.

The opening stanza of La Forêt vierge, accented by Leconte de Lisle's employment of his favored thalassic imagery, presents the forest as being in a continuous state of evolution:

Depuis le jour antique où germa sa semence,
Cette forêt sans fin, aux feuillages houleux,
S'enfonce puissamment dans les horizons bleus
Comme une sombre mer qu'enfle un soupir immense.[57]

Although changing continuously, this particular forest has maintained successfully its principal role as an impartial observer of the ephemeral:

Dans le vertigineux courant des heures brèves,
Du sein des grandes eaux, sous les cieux rayonnants,
Elle a vu tour à tour jaillir des continents
Et d'autres s'engloutir au loin, tels que des rêves.[58]

The numerous animal inhabitants of the forest are described in characteristic attitudes of rest or activity. Of singular importance here is the description of the lions in their dream states:

> Et ses lions rêveurs traînant leurs cheveux roux
> Et balayant du fouet l'essaim strident des mouches.[59]

However, into this relatively peaceful ambiance, the poet injects a sinister note when he warns of the approaching visit of a mortal enemy from across the sea:

> Comme une irruption de fourmis en voyage
> Qu'on écrase et qu'on brûle et qui marchent toujours,
> Les flots t'apporteront le roi des derniers jours,
> Le destructeur des bois, l'homme au pâle visage.[60]

But although Man will cause a destruction far greater than that caused by the elements of Nature which it has successfully withstood for centuries, the poet consoles the forest, the continuity element, in the concluding stanza, with the thought that it will someday regain its original state of innocence despite this temporary reversal:

> Mais tu pourras dormir, vengée et sans regret,
> Dans la profonde nuit où tout doit redescendre:
> Les larmes et le sang arroseront ta cendre,
> Et tu rejailliras de la nôtre, ô forêt![61]

Leconte de Lisle offers another of his favored jungle paradises in Le Bernica. The initial stanza presents this Garden of Eden as one of the locations to be visited for its conduciveness to forgetting and by extension, to dreaming:

> Perdu sur la montagne, entre deux parois hautes,
> Il est un lieu sauvage, au rêve hospitalier,
> Qui, dès le premier jour, n'a connu que peu d'hôtes;
> Le bruit n'y monte pas de la mer sur les côtes,
> Ni la rumeur de l'homme: on y peut oublier.[62]

Here the lianes exhibit their beautiful flowers; the hornets,

gorged with honey, are gathered into a ball; and the water, flowing from the cracks in the rocks, tinkles and echoes in the mountain air. At dawn, a violet mist, emerging from the depths in cool clouds, surrounds the peaks of this narrow perfumed paradise. Occasionally a voyaging goat comes to drink from the pools full of green leaves, while remaining always alert to any danger. Sometimes birds in flocks fly from the trees to the mossy rocks below to dip their emerald breasts into the water and then dry their feathers in the warm air. The harmony of their calls and love songs is so soft that the serenity of the air is left undisturbed.

The concluding stanza of the poem shows a wandering soul which enters and partakes of the benefits proffered by this Shangri-la:

> Mais l'âme s'en pénètre; elle se plonge, entière,
> Dans l'heureuse beauté de ce monde charmant;
> Elle se sent oiseau, fleur, eau vive et lumière;
> Elle revêt ta robe, ô pureté première!
> Et se repose en Dieu silencieusement.[63]

The changing world of the final stanza, with its birds, flowers, running water, and light mentioned in a single line, sums up the idea presented earlier of a primitive mountain paradise with each of the nature elements discussed separately.

La Ravine Saint-Gilles presents another of the jungle refuges favored by Leconte de Lisle in which his voyaging protagonists may find a most conducive atmosphere for dreaming. The initial stanza locates chronologically the ravine:

> La gorge est pleine d'ombre où, sous les bambous grêles,
> Le soleil au zénith n'a jamais resplendi,
> Où les filtrations des sources naturelles
> S'unissent au silence enflammé de midi.[64]

Traditional jungle elements are more in evidence here than in Le Bernica. The water falling from the mossy cracks forms a gloomy cold pool. The climbing vines with their pink flowers contrast with the thick velvet tuffed grass. The scarlet-plumed cardinals harass the hummingbirds in their soft nests. From their lofty perches, the yellow-beaked martins and the green parrots observe the sleeping water. Lazy, robust oxen, feeding on the wild grass, mix their hot breath with the water-washed air of the ravine. Thousands of butterflies and grasshoppers are everywhere. Supple, drowsy lizards twist on the warm rocks. As the ravine sleeps in the motionless shadows, a single human being, imitating the shepherds of Les Taureaux, is present:

> Et quelque Noir, assis sur un quartier de lave,
> Gardien des boeufs épars paissant l'herbage amer,
> Un haillon rouge aux reins, fredonne un air saklave
> Et songe à la grande Ile en regardant la mer.[65]

In the concluding stanzas, while continuing the initial references to light, the poet sums up his nature philosophy:

> Pour qui sait pénétrer, Nature, dans tes voies,
> L'illusion t'enserre et ta surface ment:
> Au fond de tes fureurs, comme au fond de tes joies,
> Ta force est sans ivresse et sans emportement.
>
> Tel, parmi les sanglots, les rires et les haines,
> Heureux qui porte en soi, d'indifférence empli,
> Un impassible coeur sourd aux rumeurs humaines,
> Un gouffre inviolé de silence et d'oubli!
>
> La vie a beau frémir autour de ce coeur morne,
> Muet comme un ascète absorbé par son Dieu;
> Tout roule sans écho dans son ombre sans borne,
> Et rien n'y luit du ciel, hormis un trait de feu.
>
> Mais ce peu de lumière à ce néant fidèle,
> C'est le reflet perdu des espaces meilleurs!
> C'est ton rapide éclair, Espérance éternelle,
> Qui l'éveille en sa tombe et le convie ailleurs![66]

Another setting conducive to dreaming like those in Le Bernica

and La Ravine Saint-Gilles, is presented in La Vérandah. The initial stanza describes the forest-like ambiance in which the peaceful drama will occur:

> Au tintement de l'eau dans les porphyres roux
> Les rosiers de l'Iran mêlent leur frais murmures,
> Et les ramiers rêveurs leurs roucoulements doux,
> Tandis que l'oiseau grêle et le frelon jaloux,
> Sifflant et bourdonnant, mordent les figues mûres,
> Les rosiers de l'Iran mêlent leurs frais murmures
> Au tintement de l'eau dans les porphyres roux.[67]

Three succeeding stanzas describe the drowsiness which gradually overcomes a Persian princess. She is depicted with her beautiful hands clasped behind her brown neck in repose under the silvery treillis of an enclosed verandah bathed by the perfumes arising from the fragrant jasmin flowers. A subtle vapor, escaping from a golden houka resting on cushions of scarlet silk, mounts in light clouds to her lips freshly kissed by the rounded amber mouthpiece. Oppressed by this invincible force, as her beautiful swelling bosom shudders and her half-opened eyes free two mute, enraptured rays, she is enveloped in a dream attitude.

The final stanza, exhibiting one of Leconte de Lisle's most impressive renditions of the continuity theme, presents the identical active nature elements of the initial stanza metamorphosed, while still maintaining the original rime scheme, into inactive elements in order to conform with the recently attained dream status of the heroine:

> Et l'eau vive s'endort dans les porphyres roux,
> Les rosiers de l'Iran ont cessé leurs murmures,
> Et les ramiers rêveurs leurs roucoulements doux,
> Tout se tait. L'oiseau grêle et le frelon jaloux
> Ne se querellent plus autour des figues mûres.
> Les rosiers de l'Iran ont cessé leurs murmures,
> Et l'eau vive s'endort dans les porphyres roux.[68]

Not only is there a continuity from the beginning to the end of La Vérandah, but there is also a continuity within each individual stanza. For the first two lines of each stanza are simply reversed in order to terminate each of the five stanzas of seven lines.

Throughout the poems discussed in this chapter, the two principal characteristics of dreaming and voyaging are consistently presented within their respective divisions with each poem having at least one viator embarked on some type of journey while only in Djihan-Arâ is the dream aspect deficient. With a single notable exception, Les Elfes, Leconte de Lisle presents the dreaming protagonist before allowing the voyager to appear on the scene. Interesting also is the motivation provided in three poems - Christine, Les Spectres, and Le Runoïa - by the viatic element, which transforms the dreamer himself into a voyager. Although in the preceding chapter the continuity image was frequently of a thalassic nature, only one poem - Le Runoïa - is continued by this particular type of imagery. In this section, probably because of the greater frequency of death and its various attitudes, the continuity images are necrologically oriented not only by references to corpses and tombs but also by their extensions, that is, crucifixes, crosses, and even the cross-like swords for in two poems - L'Épée d'Angantyr and Les Deux Glaives - swords form part of the titles. Only four of the thirty-three continuity images utilized in this section do not find a place in the general divisions. Used in ten instances, death imagery forms the most popular type of continuity in this section. The flora category displays seven continuity images. The remaining three positions are filled by the fauna, water, and light classifications with, respectively, five, four, and three images.

NOTES ON CHAPTER II

1. Ibid., p. 103.
2. Ibid., p. 104.
3. Ibid., p. 105.
4. Ibid., p. 106.
5. Ibid., p. 101.
6. Ibid., p. 102.
7. Ibid., p. 105.
8. Ibid., p. 102.
9. Ibid., p. 241.
10. Ibid., p. 242.
11. Ibid.
12. Ibid., p. 243.
13. Ibid., pp. 241-242.
14. Ibid.
15. Ibid., p. 243.
16. Ibid., pp. 243-244.
17. Ibid., p. 96.
18. Ibid., p. 97.
19. Ibid., p. 98.
20. Ibid., p. 99.
21. Ibid., p. 145.
22. Ibid., p. 151.
23. Ibid., p. 136.

24. Ibid.
25. Ibid., p. 138.
26. Ibid., p. 136.
27. Ibid., p. 138.
28. Ibid., p. 142.
29. Ibid., p. 141.
30. Ibid., p. 73.
31. Ibid., p. 74.
32. Ibid., pp. 75-76.
33. Ibid.
34. Ibid., p. 285.
35. Ibid., p. 286.
36. Ibid.
37. Ibid., p. 288.
38. Ibid., p. 289.
39. Ibid., p. 290.
40. Ibid., p. 292.
41. Ibid., p. 79.
42. Ibid., p. 80.
43. Ibid., p. 81.
44. Ibid.
45. Ibid., p. 82.
46. Ibid., p. 84.
47. Ibid., p. 87.
48. Ibid., pp. 87-88.
49. Ibid., pp. 94-95.
50. Ibid.

51. Ibid., pp. 307-308.
52. Ibid., p. 309.
53. Ibid., p. 311.
54. Ibid., p. 309.
55. Ibid., pp. 318-319.
56. Ibid., p. 324.
57. Ibid., p. 186.
58. Ibid.
59. Ibid., p. 187.
60. Ibid., p. 188.
61. Ibid., p. 189.
62. Ibid., p. 205.
63. Ibid., p. 207.
64. Ibid., p. 174.
65. Ibid., p. 176.
66. Ibid., pp. 176-177.
67. Ibid., p. 134.
68. Ibid., p. 135.

THE ALTERNATION OF THE DREAM AND THE VOYAGE ROLES

Like the pure oneiro-viatores who enjoyed the distinction of dreaming and voyaging at the same time, the principal protagonists to be considered in this section are also those who dream and voyage, but at different times. However, the apparent defect in their constituency, which denies them a true oneiro-viator role, is compensated for by endowing them with the additional ability to return to their original attitude, be it dream or travel, after a brief interlude in the complementary state of dreaming or voyaging, an ability which was, for the most part, denied to the pure oneiro-viatores. The true beauty of such protagonists is realized when it is noted that such a procedure entailing the alternation or interruption of roles, within itself directly constitutes a basic continuity.

This exchange of roles was present in both the preceding groups of poems analyzed. Selected examples from the poems dealing with the pure dream voyagers include the following: Khons of Néférou-Ra, who emerged briefly from his meditation to voyage to the bedside of the ailing princess; Elijah of La Vigne de Naboth, who temporarily deserted his mountain-top to chastise the errant Akhab; and Ayscha of La Fille de l'Émyr, who made a long voyage at the termination of which she discovered she was still, in effect, a prisoner. The examples from the second section, because of its divided nature, are more numerous. But the most outstanding alternations of roles occur in Christine, L'Épée

d'Angantyr, and L'Accident de Don Iñigo, where, respectively, Christine's fiancé, Angantyr, and the Cid deserted momentarily their dream attitudes for a brief period of activity.

The dream attitude is utilized in an intriguing fashion in the relatively concise poem Le Désert, which presents another hero in the distinguished line of Leconte de Lisle's nameless protagonists. Though anonymous, this hero is identified as a Bedouin, a designation which in itself emphasizes the wandering aspect of this particular nomad.

The opening lines of the poem describe the lonely trip on horseback across the desert from Horeb to Syria when the traveler becomes so fatigued that he dismounts at an opportune oasis, secures his emaciated horse to the trunk of a ripening date tree, wraps himself in his rough cloak, and falls asleep in the scant, dusty shade offered by the lone tree:

> [Quand] le Bedouin qui va de l'Horeb en Syrie
> Lie au tronc du dattier sa cavale amaigrie,
> Et, sous l'ombre poudreuse où sèche le fruit mort,
> Dans son rude manteau s'enveloppe et s'endort ...[1]

Having quickly brought motion to a complete standstill and having established a dream scene within the initial four lines of the poem, the poet deviates momentarily to depict the logical ambiance that the average homesick and weary desert traveler might envision: a distant oasis in a little valley, where his tribe camps under the shade of ripening fig trees and where there is a running stream from which his own lips have previously drunk. Complementing this expected peaceful scene are the bleating sheep and oxen in their mangers, the women chatting contentedly near the cool cisterns, and the camel drivers seated

in a circle on the sand, telling stories in the moonlight. This enumeration of the mundane is in deliberate contrast to what is actually being dreamed, for this viator is circumventing terrestrial limitations and chronology:

> Par delà le cours des heures éphémères,
> Son âme est en voyage au pays des chimères.[2]

The Bedouin's vision is equestrian in nature, for he dreams that he is riding the glorious, neighing steed, Alborak, high into the heavens. When the fabled daughters of Djennet, emitting a flesh-scorching perfume from their black hair, seem to appear beside him in the darkness, he trembles and cries out. Concurrent with his dream cry, additional distractions trouble his dream; and the divine vision escapes his grasp, forcing the Bedouin to return unwillingly, in the final lines of the poem, to the world of reality in order to continue his lonely voyage:

> Mais sur la dune au loin le chacal a hurlé,
> Sa cavale piétine, et son rêve est troublé:
> Plus de Djennet, partout la flamme et le silence,
> Et le grand ciel cuivré sur l'étendue immense![3]

The falling asleep is an attempt to escape the fatigue of a lengthy ride. But his dream is actually a continuation of reality, for he is still engaged in the identical equestrian action as before he fell asleep except for the exchange of mounts, a metamorphosis from his skinny nag to the glorious courser. Although the mythological steed Alborak is more prominent in the narration, it is the Bedouin's own horse which, tied up at the beginning of the poem and disturbing his master's dream at the termination, serves as the equestrian continuity image.

In La Genèse polynésienne, a rendition of the Polynesian conception of the creation of the world by the God Taaroa, the opening coup-

let, rimed with terms of dreaming and motion, immediately presents the central protagonist motivated from his accustomed dream status into activity:

> Dans le Vide éternel interrompant son rêve,
> L'Être unique, le grand Taaroa se lève.[4]

The omnipotent deity is presented at the chronological moment just preceding the creation of the world when time has just begun its unchecked flow across the centuries. This is the moment when Taaroa, the first dreamer and voyager of this religion, is alone in the great darkness. Peering out into the complete obscurity, the great God utters a savage cry which echoes unanswered in the black infinity. Then the metamorphosis of this motivating deity begins with his comparison to abstractions and generally immobile objects:

> Alors, Taaroa se change en univers:
> Car il est la clarté, la chaleur et le germe;
> Il est le haut sommet, il est la base ferme,
> L'oeuf primitif que Pô, la grande Nuit, couva;
> Le monde est la coquille où vit Taaroa.[5]

His first command is to the rocks, sands, and island-filled seas to liberate themselves from the immobile shadows. Then, rolling the seven heavens in his right hand, the unique Being throws them into their proper position in the sky, lighting the immense dark vacuum and setting the earth in motion. The final couplet presents the creation of the universe as being successfully completed:

> L'univers est parfait du sommet à la base.
> Et devant son travail le Dieu reste en extase.[6]

The terminology of the initial couplet, selected by the express concern of the poet, makes it evident that Taaroa is only temporarily

interrupting his dream, leaving implicit the suggestion that, when the creation of the cosmogony is consummated, the God will reenter his dream status. The last line, part of the familiar eternal recurrence motif of Leconte de Lisle, confirms the circuitous route. Taaroa, himself the principal continuity image from his initial reference as "l'Être unique" and his final presentation as simply "le Dieu," is returned to his initial dream attitude, just as the Bedouin at the conclusion of his dream continued his voyage in Le Désert.

Another poem concerned with the folkloric representation of a cosmological aspect is Un Coucher de soleil. Whereas La Genèse polynésienne was concerned with the creation of the entire universe, Un Coucher de soleil is less pretentious, being concerned only with transforming the mundane aspects of an ordinary sunset into an imaginative hunting scene replete with mythological undertones.

The opening stanzas evoke a dream milieu in some distant, legendary locale:

> Sur la côte d'un beau pays,
> Par delà les flots Pacifiques,
> Deux hauts palmiers épanouis
> Bercent leurs palmes magnifiques.
>
> A leur ombre, tel qu'un Nabab
> Qui, vers midi, rêve et repose,
> Dort un grand tigre du Pendj-Ab,
> Allongé sur le sable rose;
>
> Et, le long des fûts lumineux,
> Comme au paradis des genèses,
> Deux serpents enroulent leurs noeuds
> Dans une spirale de braises.[7]

In a satin-smooth lake, bordering an ancient Byzantine palace constructed of red and violet bricks, are thousands of black swans floating

upon the diaphanous water. To this peaceful scene motion is imparted with the appearance of a contrasting species of bird life:

> Mais voici qu'au couchant vermeil
> L'oiseau Rok s'enlève, écarlate:
> Dans son bec il tient le soleil,
> Et des foudres dans chaque patte.[8]

The appearance of the great ancient bird is immediately followed by the appearance of the complementary protagonist, in this instance a deity, and his subsequent action:

> Soudain le géant Orion,
> Ou quelque sagittaire antique,
> Du côté du septentrion
> Dresse sa stature athlétique.
>
> Le Chasseur tend son arc de fer
> Tout rouge au sortir de la forge,
> Et, faisant un pas sur la mer,
> Transperce le Rok à la gorge.[9]

The wounded and bleeding bird, disappearing across the horizon, lets the burning sun fall, causing, as noted in the final stanza, the approach of night, a night hinted at and evolving from the shadows cast by the expanding palm trees mentioned at the poem's beginning:

> Et, se dilatant par bonds lourds,
> Muette, sinistre, profonde,
> La nuit traîne son noir velours
> Sur la solitude du monde.[10]

The scene depicted by the poet bears within itself an additional continuity aspect, for it is implicit that such a scene will of necessity be repeated everyday at twilight after a subsequent return to the dream milieu presented at the beginning of the poem.

In La Fin de l'Homme, the penultimate poem of the Poèmes Barbares, Leconte de Lisle maintains his tradition of setting the scene as quickly

as possible by presenting in the opening stanza a swift summation of the present status of the principal members of the first family to inhabit the earth:

> Voici. Qaïn errait sur la face du monde.
> Dans la terre muette Ève dormait, et Seth,
> Celui qui naquit tard, en Hébron grandissait.
> Comme un arbre feuillu, mais que le temps émonde,
> Adam, sous le fardeau des siècles, languissait.[11]

Now silver-haired, stooped and wrinkled, Adam is no longer the prime example of masculine beauty and glory whom Jehovah had originally placed in the Garden of Eden. Age and the fall from grace had contributed to bending the once-proud back and weakening the formerly powerful arms. From his position seated at the mouth of his cave, he had observed, deep in thought, the inexorable passage of countless summers and winters, which added additional wrinkles to his already troubled brow. Often, his son Seth besought him to rest in the bed of grass and skins that he had prepared for his father, but in vain, for the patriarch remained plunged in his gloomy contemplation. But one evening, with the sun and shadows struggling on the golden horizon, the breezes murmuring through the leafy branches, and the beasts growling in the somber solitudes, he arose and climbed the rock-strewn sides of Mount Hebron. There on the mountain top, above the sounds floating in the darkness, he lay down, looked toward the dark East, and reviewed once more the heavy crosses that he had been forced to bear: Eve, Abel, Cain, and Eternal Sin. Suddenly he uttered a great cry and evidenced his desire to join his wife and son in death. Spreading his arms pleadingly, he lamented for the lost Eden and the days of sweet innocence and cried heavenward his plea:

Grâce! J'ai tant souffert, j'ai pleuré tant de larmes
Seigneur! J'ai tant meurtri mes pieds et mes genoux ...
Élohim! Élohim! de moi souvenez-vous!
J'ai tant saigné de l'âme et du corps sous vos armes,
Que me voici bientôt insensible à vos coups!
...
Et maintenant, Seigneur, vous par qui j'ai dû naître,
Grâce! Je me repens du crime d'être né ...
Seigneur, je suis vaincu, que je sois pardonné!
Vous m'avez tant repris! Achevez, ô mon Maître!
Prenez aussi le jour que vous m'avez donné.[12]

With his plea and farewells to the elements of nature that he had loved thus concluded, the two final stanzas reveal the granting of Adam's wish:

L'homme ayant dit cela, voici, par la nuée,
Qu'un grand vent se leva de tous les horizons
Qui courba l'arbre altier au niveau des gazons,
Et, comme une poussière au hasard secouée,
Déracina les rocs de la cime des monts.

Et sur le désert sombre, et dans le noir espace,
Un sanglot effroyable et multiple courut,
Choeur immense et sans fin, disant: — Père, salut!
Nous sommes ton péché, ton supplice et ta race ...
Meurs, nous vivrons! — Et l'Homme épouvanté mourut.[13]

The death of Adam returns him to an extension of the dream state which he had been pursuing in the opening stanza and which he deserted momentarily in order to voyage to the mountain-top and make known his desires. In addition to the initial naming of the patriarch and his terminating and titled representation as "l'Homme," another continuity image results from the comparison of Adam in the initial stanza to a leafy tree. The additional reference to this tree as one harassed by the weather becomes a reality in the penultimate stanza when a great wind arose, wreaking havoc by uprooting the rocks of the mountain and bending the leafy trees to ground level. The employment of the verbs émonder and courber here is reminiscent of a similar usage in Un Coucher de soleil, where épanouir and se dilater expedited the continuation

of the poem.

Another famous Biblical exile like Adam makes his appearance in La Tristesse du Diable, a short poem of forty lines devoted exclusively to Milton's immortal hero. The initial stanza of the poem presents the homeless Angel as having momentarily halted his long journey on a snow-covered mountain peak:

> Silencieux, les poings aux dents, le dos ployé,
> Enveloppé du noir manteau de ses deux ailes,
> Sur un pic hérissé de neiges éternelles,
> Une nuit, s'arrêta l'antique Foudroyé.[14]

From this lofty vantage position, his bloodied eyes looked downward to the immense and somber abyss filled with the bustling activities of both man and beasts, laboring under the passage of irritated centuries. To his ears mounted the lugubrious concert of universal evil, composed of the servile prayers of the people and their rulers praying to their Christian God. However, unable to endure this gloomy cacophony any longer, the Devil fled the present and voyaged beyond the confines of chronology into the future:

> Il remonta d'un bond vers les temps insondables
> Où sa gloire allumait le céleste matin,
> Et, devant la stupide horreur de son destin,
> Un grand frisson courut dans ses reins formidables.[15]

There, in his new time location, twisting his body in an enormous agony, "le premier rêveur,"[16] vocalized his rage in the concluding stanzas across the sublime immensity in a bitter invective reminiscent of that offered by the Runoïa before his departure, a harangue replete with his defiance and stubbornness:

> — Les monotones jours, comme une horrible pluie,
> S'amassent, sans l'emplir, dans mon éternité;
> Force, orgueil, désespoir, tout n'est que vanité;
> Et la fureur me pèse, et le combat m'ennuie.

Presque autant que l'amour la haine m'a menti:
J'ai bu toute la mer des larmes infécondes.
Tombez, écrasez-moi, foudres, monceaux des mondes
Dans le sommeil sacré que je sois englouti!

Et les lâches heureux, et les races damnées,
Par l'espace éclatant qui n'a ni fond ni bord,
Entendront une voix disant: Satan est mort!
Et ce sera ta fin, Oeuvre des six journées![17]

Adam's plea in La Fin de l'Homme for a merciful death was granted. But here the Devil's request to be engulfed in "le sommeil sacré" goes unanswered, forcing him to continue the lonely voyage on which he was embarked at the opening of the poem.

Satan himself is the principal continuity image from the concluding stanza to the "antique Foudroyé" of the initial stanza. A secondary continuity image is also noted in the metamorphosis of the initial night to the concluding day.

Two short poems appearing successively in the Poèmes Barbares - Le dernier Souvenir, and Les Damnés - present the poet himself as the principal protagonist in an elucidation of one of his basic tenets - that the death state is the true status to be preferred in comparison with an ephemeral existence and its concomitant tribulations, particularly those concerned with love.

When introduced in the opening stanza of Les Damnés, the poet is in an initial attitude of dreaming like that of Angantyr in L'Épée d'Angantyr:

La terre était immense, et la nue était morne;
Et j'étais comme un mort en ma tombe enfermé.
Et j'entendais gémir dans l'espace sans borne
Ceux dont le coeur saigna pour avoir trop aimé.[18]

It is interesting to compare the preceding stanza and its emphasis on the auditory with the visionary emphasizing opening lines of Le dernier Souvenir, where the poet is embarked on a dream voyage through chronology in search of a memory:

> J'ai vécu, je suis mort. — Les yeux ouverts, je coule
> Dans l'incommensurable abîme, sans rien voir,
> Lent comme une agonie et lourd comme une foule.
>
> Inerte, blême, au fond d'un lugubre entonnoir
> Je descends d'heure en heure et d'année en année,
> A travers le Muet, l'Immobile, le Noir.
>
> Je songe, et ne sens plus.[19]

The poet's mental search in Le dernier Souvenir is culminated in the final line, enabling him to continue his perpetual voyage, when, utilizing the continuity image suggested in the title, he concludes: "Je me souviens."[20]

The poet's role in Les Damnés is initially that of an objective observer of the movement of the women, men, adolescents, and pale virgins, who preceded him in time but who are torn by the same desires and melancholies that afflict him. To accentuate further the intensity of their distress, the poet combines the effects of thalassic analogy with one of his favorite dream words, a procedure utilized once before in the final stanza of Le Manchy:

> Plus nombreux que les flots amoncelés aux grèves,
> Dans un noir tourbillon de haine et de douleurs,
> Tous ces suppliciés des impossibles rêves
> Roulaient, comme la mer, les yeux brûlés de pleurs.[21]

The misery of this band of exiles is increased by the allegorical figure of Love who, with his burning wings, flies behind the weak souls, harassing them with furious desires. This Nemesis is likewise tortured

by the same misfortunes as he pursues his deliberate flight after the fleeing unfortunates.

As an observer of so much motion, the poet himself soon becomes involved and deserts his static position for complete engagement:

> Et moi, je me levais de ma tombe glacée;
> Un souffle au milieu d'eux m'emportait sans retour;
> Et j'allais, me mêlant à la course insensée,
> Aux lamentations des damnés de l'amour.[22]

In the final line of the concluding stanza of Les Damnés, the continuity image is evoked when the poet reminds the perpetually exiled Titans that they had lost only heaven and earth, the identical two elements mentioned earlier in the first line:

> O morts livrés aux fouets des tardives déesses,
> O Titans enchaînés dans l'Erèbe éternel,
> Heureux! vous ignoriez ces affreuses détresses
> Et vous n'aviez perdu que la terre et le ciel![23]

In his poems concerned principally with the diverse inhabitants of the animal kingdom, Leconte de Lisle closely follows procedures already established in his other poems dealing with humans and mythological personages. One notable feature is his consistency in refraining from naming outright the principal animal protagonist, preferring to utilize periphrasis for the sake of identification.

This stress on animal anonymity occurs in Le Rêve du Jaguar, where, except for the title, the principal animal protagonist, the jaguar, remains unnamed, although being referred to a single time as "le tueur de boeufs et de chevaux."[24]

The lush, tropical milieu, in which all the poet's animal protagonists operate, is usually stereotyped and uniform: static, somnolent,

immobile, dream evoking, infested with other animals, birds, and insects. In the opening lines of the poem, the jaguar is initially projected into such an environment, returning from an unsuccessful hunting expedition:

> Sous les noirs acajous, les lianes en fleur,
> Dans l'air lourd, immobile et saturé de mouches,
> Pendent, et, s'enroulant en bas parmi les souches,
> Bercent le perroquet splendide et querelleur,
> L'araignée au dos jaune et les singes farouches.
> C'est là que le tueur de boeufs et de chevaux,
> Le long des vieux troncs morts à l'écorce moussue,
> Sinistre et fatigué, revient à pas égaux.
> Il va, frottant ses reins musculeux qu'il bossue.[25]

The fatigued and famished beast lies down on a flat rock, licks his paws, and closes his sleepy, golden eyes. Then, in the final lines, in an unexpected turn of events, he is enabled to continue by means of a dream, like the nameless Bedouin of Le Désert, his former pursuit, a chase in which the dream result is somewhat antithetical from what actually occurred during his wakening hours:

> Et, dans l'illusion de ses forces inertes,
> Faisant mouvoir sa queue et frissonner ses flancs,
> Il rêve qu'au milieu des plantations vertes,
> Il enfonce d'un bond ses ongles ruisselants
> Dans la chair des taureaux effarés et beuglants.[26]

The dream furnishes only a temporary respite, implying that the jaguar, the principal continuity image of the poem must, upon reawakening, voyage again in order to gratify his great hunger. The green plantations visualized at the conclusion continue the description of the genuine verdant ambiance presented at the poem's beginning.

Le Jaguar presents another jaguar, but one which differs somewhat from his predecessor in Le Rêve du Jaguar. Not only is he referred to periphrastically several times, but he is even identified in one in-

stance during the narration as the jaguar. In addition, this jaguar is not reduced to the expediency of dreaming, in order to satiate his hunger, but carries out an ambush to a successful conclusion.

The environment in which this animal hunter operates is more amply described here than in Le Rêve du Jaguar, but it is essentially the same. The opening stanzas present the jungle scene wherein the action will be consummated, describing the principal elements which will be utilized again at the conclusion either in their original form or in some metamorphosis designed to reiterate the continuity aspect:

> Sous le rideau lointain des escarpements sombres
> La lumière, par flots écumeux, semble choir;
> Et les mornes pampas où s'allongent les ombres
> Frémissent vaguement à la fraîcheur du soir.
>
> Des marais hérissés d'herbes hautes et rudes,
> Des sables, des massifs d'arbres, des rochers nus,
> Montent, roulent, épars, du fond des solitudes,
> De sinistres soupirs au soleil inconnus.[27]

It is a propitious evening moment for the titled protagonist to be roused from his dream state high in the branches of a tree by a vagrant scent in order to participate actively in the fulfillment of his destiny:

> Dans l'acajou fourchu, lové comme un reptile,
> C'est l'heure où, l'oeil mi-clos et le mufle en avant,
> Le chasseur au beau poil flaire une odeur subtile,
> Un parfum de chair vive égaré dans le vent.
>
> Ramassé sur ses reins musculeux, il dispose
> Ses ongles et ses dents pour son œuvre de mort;
> Il se lisse la barbe avec sa langue rose;
> Il laboure l'écorce et l'arrache et la mord.
>
> Tordant sa souple queue en spirale, il en fouette
> Le tronc de l'acajou d'un brusque enroulement;
> Puis, sur sa patte roide il allonge la tête,
> Et, comme pour dormir, il râle doucement.

Mais voici qu'il se tait, et, tel qu'un bloc de pierre,
Immobile, s'affaisse au milieu des rameaux.[28]

The prospective victim, an enormous pampas bull, enters the clearing, makes three steps, and becomes rigid with fear, as he senses the presence of an enemy. The jaguar immediately leaps from his lofty perch onto his prey and seizes the bull by the neck. In the final stanzas the bull, unable to rid himself of the wild rider, flees in a desperate effort to escape his impending doom:

Sur le sable mouvant qui s'amoncelle en dune,
De marais, de rochers, de buissons entravé,
Ils passent, aux lueurs blafardes de la lune,
L'un ivre, aveugle, en sang, l'autre à sa chair rivé.

Ils plongent au plus noir de l'immobile espace,
Et l'horizon recule et s'élargit toujours;
Et, d'instants en instants, leur rumeur qui s'efface
Dans la nuit et la mort enfonce ses bruits sourds.[29]

In Le Rêve du Jaguar the jaguar returned from hunting in order to dream. In this instance, it is the opposite which occurs, with the jaguar, the principal continuity image of the poem, emerging from his dream state in order to hunt. Additional continuity is ascertained from the elements of nature mentioned in the second stanza - swamps, sands, trees and rocks - which are repeated unchanged in the penultimate stanza. The gloomy pampas of the initial stanza, which were presented as vaguely shaking, are more positively denoted in the final strophe as continually shrinking and expanding.

In Leconte de Lisle's desert vignette L'Oasis, the lonely watering-spot is again presented as the temporary resting-milieu in which to interrupt a long voyage and dream. Though possessing many physical similarities with the oasis depicted in Le Désert, this is still not

the haven that the Bedouin would have desired, for it is tainted by peril.

The initial couplet of the poem begins the presentation of a peaceful night scene:

> Derrière les coteaux stériles de Kobbé
> Comme un bloc rouge et lourd le soleil est tombé.[30]

With the necessary environmental description completed, the poet then motivates his dreaming, nameless animal protagonist into mobility:

> Voici ton heure, ô roi du Sennaar, ô chef
> Dont le soleil endort le rugissement bref.
> Sous la roche concave et pleine d'os qui luisent,
> Contre l'âpre granit tes ongles durs s'aiguisent.
> Arquant tes souples reins fatigués du repos,
> Et ta crinière jaune éparse sur le dos,
> Tu te lèves, tu viens d'un pas mélancolique
> Aspirer l'air du soir sur ton seuil famélique,
> Et, le front haut, les yeux à l'horizon dormant,
> Tu regardes l'espace et rugis sourdement.[31]

The motivation of the animal, presumably a lion, is based on its hunger, a hunger which can be satisfied only by some element now dreamingly inhabiting the shelter of the oasis:

> Où, las d'avoir marché par les terrains bourbeux,
> Les hommes du Darfour font halte avec leurs boeufs,
> Ils sont couchés là-bas auprès de la citerne
> Dont un rayon de lune argente l'onde terne.
> Les uns, ayant mangé le mil et le maïs,
> S'endorment en parlant du retours au pays;
> Ceux-ci, pleins de langueur, rêvant de grasses herbes
> Et le mufle enfoui dans leurs fanons superbes,
> Ruminent lentement sur leur lit de graviers.[32]

The poet concludes the poem by having the aroused lion plunge into the shadows of the oasis, shadows created at the beginning of the poem by the fall of the sun and the night, leaving unanswered the decision taken by the hungry beast - whether to partake of oxen flesh or human flesh:

A toi la chair des boeufs ou la chair des bouviers!
Le vent a consumé leurs feux de ronce sèche;
Ta narine s'emplit d'une odeur vive et fraîche,
Ton ventre bat, la faim hérisse tes cheveux,
Et tu plonges dans l'ombre en quelques bonds nerveux.[33]

Interestingly enough, two complete voyaging and dreaming cycles are represented here. The men and beasts of the caravan have interrupted their voyage in order to dream, while the lion has interrupted its dream in order to voyage. Both cycles are completed outside the limitations of the poem, with the caravan to continue implicitly its voyage, and the lion to return to his dream attitude either successful, as the animal protagonist in Le Jaguar, or unsuccessful, as in Le Rêve du Jaguar.

The opening lines of Les Jungles immediately present another of Leconte de Lisle's animal heroes in an initial attitude of dream immobility in a typical jungle setting:

Sous l'herbe haute et sèche où le naja vermeil
Dans sa spirale d'or se déroule au soleil,
La bête formidable, habitante des jungles,
S'endort, le ventre en l'air, et dilate ses ongles.
De son mufle marbré qui s'ouvre, un souffle ardent
Fume; la langue rue et rose va pendant;
Et sur l'épais poitrail, chaud comme une fournaise,
Passe par intervalle un frémissement d'aise.
...
Lui, baigné par la flamme et remuant la queue,
Il dort tout un soleil sous l'immensité bleue.[34]

As if fearful to disturb his repose, the other beast and insect inhabitants of the jungle maintain a respectful silence in order that the tiger can rest in peace. However, the arrival of night arouses the tiger from his dream state and stimulates him into motion. The principal motivating factor is identified in the final lines as that which initiated the respective movements of the other animal protago-

nists in Le Rêve du Jaguar and L'Oasis:

> Le frisson de la faim creuse son maigre flanc;
> Hérissé, sur soi-même il tourne en grommelant;
> Contre le sol rugueux il s'étire et se traîne,
> Flaire l'étroit sentier qui conduit à la plaine,
> Et, se levant dans l'herbe avec un bâillement,
> Au travers de la nuit miaule tristement.[35]

In addition to the continuity afforded by the tiger, the tall, dry grass of the initial lines, in which the beast lay asleep, equates with the continuity image of the grass of the last lines, when complete engagement is realized as the animal prepares to satisfy his hunger. A chronological continuity is also present in the switch from the initial day to the final night.

Another beast protagonist, identified only in the title, furnishes the viatic role in La Panthère noire:

> Par les sentiers perdus au creux des forêts vierges
> Où l'herbe épaisse fume au soleil du matin;
> Le long des cours d'eau vive encaissés dans leurs berges,
> Sous de verts arceaux de rotin;
>
> La reine de Java, la noire chasseresse,
> Avec l'aube, revient au gîte où ses petits
> Parmi les os luisants miaulent de détresse,
> Les uns sous les autres blottis.
>
> Inquiète, les yeux aigus comme des flèches,
> Elle ondule, épiant l'ombre des rameaux lourds.
> Quelques taches de sang, éparses, toutes fraîches,
> Mouillent sa robe de velours.[36]

However, the most important element here is the somnolent jungle, which displays the dream aspect at the beginning and conclusion of the poem after the temporary exhibition of activity brought about by the passage of the wary panther carrying food to its young:

> Sous la haute fougère elle glisse en silence,
> Parmi les troncs moussus s'enfonce et disparaît.
> Les bruits cessent, l'air brûle, et la lumière immense
> Endort le ciel et la forêt.[37]

Although the locale becomes more northerly, another poem in which the environment furnishes the dream attitude is Paysage polaire. The opening stanzas of the sonnet immediately describe the dreamlike Arctic milieu in its all but perfectly motionless tranquillity:

> Un monde mort, immense écume de la mer,
> Gouffre d'ombre stérile et de lueurs spectrales,
> Jets de pics convulsifs étirés en spirales
> Qui vont éperdument dans le brouillard amer.
>
> Un ciel rugueux roulant par blocs, un âpre enfer
> Où passent à plein vol les clameurs sépulcrales,
> Les rires, les sanglots, les cris aigus, les râles
> Qu'un vent sinistre arrache à son clairon de fer.[38]

Also in this static atmosphere are depicted the mist-covered Gods of the ancient religions, frozen in a rigid dream attitude:

> Sur les hauts caps branlants, rongés des flots voraces,
> Se roidissent les Dieux brumeux des vieilles races,
> Congelés dans leur rêve et leur lividité.[39]

The only elements disturbing the general tranquillity and motionless scene are the viatic polar bears, who, foaming in the final line of the final tercet, continue the reference to the sea foam mentioned in the initial line:

> Et les grands ours, blanchis par les neiges antiques,
> Çà et là, balançant leurs cous épileptiques,
> Ivres et monstrueux, bavent le volupté.[40]

In Le Sommeil du Condor Leconte de Lisle combines both jungle and frigid environments to create a suitable milieu for a feathered protagonist. After an environmental description of mist-covered mountain ranges, the savage pampas, the sea, and the horizon, the poet initially presents his hero in an immobile attitude:

> L'envergure pendante et rouge par endroits,
> Le vaste Oiseau, tout plein d'une morne indolence,
> Regarde l'Amérique et l'espace en silence,
> Et le sombre soleil qui meurt dans ses yeux froids.[41]

Perched on a high peak, he is a lone, ghostly figure, bathed in a snow-reddening light. However, described in the final lines, the arrival of an onslaught of snow motivates him to seek a loftier refuge:

> Il râle de plaisir, il agite sa plume,
> Il érige son cou musculeux et pelé,
> Il s'enlève en fouettant l'âpre neige des Andes,
> Dans un cri rauque il monte où n'atteint pas le vent,
> Et, loin du globe noir, loin de l'astre vivant,
> Il dort dans l'air glacé, les ailes toutes grandes.[42]

The final line of the poem continues the sleeping image, indicated in the title, which the great bird attains after being awakened from his initial dreaming state and motivated into a temporary journey.

Each poem considered in this section consistently presents, in alternation, both principal roles of dreaming and voyaging. As ascertained in the individual poems, the direction followed most frequently by the two elements proceeds from an initial location in the dream state which is momentarily shifted to the voyaging attitude before a return to the original dream status is effected. In this section also, the human protagonist, in particular the female, is much less in evidence than in the two preceding sections already considered. Consequently, the principal roles of dreaming and voyaging are displayed by either deities or animals, particularly the latter. Following the precedent established early in the section, the majority of the dreams and voyages are created by the employment of some slight variation of the principal terms - rêve and lève - utilized in riming the opening lines of La Genèse polynésienne. Because of their particular nature, each poem possesses an implicit continuity image. However, in addition to the former, there is at least one subordinate continuity image also present in each poem. Approximately seventy percent of these twenty-

four continuity images are classifiable. The flora and fauna categories, consistent with the somnolent environments in which the itinerant protagonists operate, are represented with five images each. Following closely, the light category displays four examples. Death is represented only twice and the sea, amazingly enough, is utilized in but a single instance in a continuity aspect.

NOTES ON CHAPTER III

1. Ibid., p. 143.
2. Ibid.
3. Ibid., p. 144.
4. Ibid., p. 46.
5. Ibid.
6. Ibid., p. 47.
7. Ibid., p. 195.
8. Ibid., p. 196.
9. Ibid., p. 197.
10. Ibid.
11. Ibid., p. 357.
12. Ibid., pp. 359-360.
13. Ibid.
14. Ibid., p. 297.
15. Ibid., p. 298.
16. Ibid.
17. Ibid., pp. 298-299.
18. Ibid., p. 235.
19. Ibid., p. 233.
20. Ibid., p. 234.
21. Ibid., p. 235.
22. Ibid., p. 236.
23. Ibid.

24. Ibid., p. 216.
25. Ibid.
26. Ibid., p. 217.
27. Ibid., p. 208.
28. Ibid., p. 209.
29. Ibid., p. 210.
30. Ibid., p. 163.
31. Ibid., p. 164.
32. Ibid., pp. 164-165.
33. Ibid.
34. Ibid., pp. 203-204.
35. Ibid.
36. Ibid., p. 199.
37. Ibid., p. 200.
38. Ibid., p. 261.
39. Ibid.
40. Ibid.
41. Ibid., p. 193.
42. Ibid., p. 194.

THE DREAM VOYAGES

The dream voyages to be considered in this section consist principally of narrations of past, present, and future events that are objectively viewed by a central protagonist by means of a prophetic dream or vision. Utilized frequently by Leconte de Lisle, the dream voyage is an intriguing device, which is especially applicable to the modus operandi of the poet. This evolves in part from the continuity possibilities inherent in such an arrangement which, at the conclusion of the poem, necessitate a return to the central protagonist after the presentation of his vision.

Three notable examples illustrating this procedure, one from each of the preceding sections, are found in Le Manchy, Le Runoïa, and Le Désert. In the first poem, the shift to the present tense in the concluding stanza, and from the imperfect tense which was utilized throughout the poem, indicated that the poet had been viewing incidents as they had happened in an earlier stage of his existence. In the second poem, the Runoïa awoke from his dream state to reveal to his priests and warriors that he had envisioned the advent of a new and more powerful religion. In the third poem, the Bedouin, by means of a dream, was allowed to journey into the realm of fantasy.

It is especially noteworthy in a volume of poetry in which so much stress is devoted to dreaming and movement that Qaïn, the opening poem in the Poèmes Barbares, should be entirely devoted to one of the great-

est wanderers of any theogony.

In La Fin de l'Homme, a poem devoted almost exclusively to his father, Cain was briefly mentioned as still voyaging on the face of the earth. In this instance, the poem is principally concerned with an envisioned event which occurred some time after the termination of Cain's journeying. The entire lengthy poem is presented as being the prophetic dream realized by a secondary personage, Thogorma le Voyant, who serves not only as an objective observer and narrator of past events but, as will be noted at the conclusion of the poem, also as the principal continuity element which unites the entire poem.

Following his customary procedure of setting the scene as quickly as possible, Leconte de Lisle initiates the dream ambiance with the opening stanza of the poem:

> En la trentième année, au siècle de l'épreuve,
> Étant captif parmi les cavaliers d'Assur,
> Thogorma, le Voyant, fils d'Élam, fils de Thur,
> Eut ce rêve, couché dans les roseaux du fleuve,
> A l'heure où le soleil blanchit l'herbe et le mur.[1]

Several following stanzas are devoted to an explanation of Thogorma's captivity and the great misery and cruelty inflicted upon his fellow countrymen since being deserted by their God and then enslaved by the Assyrian invaders, before the dream attitude of the opening stanza is accentuated by repetition:

> Or, laissant, ce jour-là, près des mornes aïeules
> Et des enfants couchés dans les nattes de cuir,
> Les femmes aux yeux noirs de sa tribu gémir,
> Le fils d'Élam, meurtri par la sangle des meules,
> Le long du grand Khobar se coucha pour dormir.
>
> Les bandes d'étalons, par la plaine inondée
> De lumière, gisaient sous le dattier roussi,
> Et les taureaux, et les dromadaires aussi,

Avec les chameliers d'Iran et de Khaldée.
Thogorma, le Voyant, eut ce rêve. Voici.[2]

In Thogorma's dream, a desert scene during the early days following God's creation of the world was presented. Random clouds emerging from the sea hung in the air like huge, bronze blocks as, bathed in the red rays of the setting sun, the great mountain peak Gelboé-hor took on the appearance of a funeral pyre and the dark sand dunes echoed with the cries of the wild jackals. The iron walls, towers, and palace of a city slowly appeared to which the sweating and hungry hunters were returning, their shoulders burdened with slaughtered animals. Proud, bare-armed women slowly walked from the public fountains, carrying their freshly filled urns, as the wind caressed their hair and necks. The cacophony created in the streets by the agitated livestock and dogs mixed with the human laughter and songs and mounted to the ears of the bearded, bronzed elders, dressed in skin robes and seated like ghosts in their towers as they regarded their race with thoughtful eyes. Then all noise and activity ceased with the fall of night.

At this moment, when all the environmental details fused together and full awareness of what particular city was being described finally penetrated the sleeping Thogorma, his dream abruptly shifted even further into the past to the time when the same city was selected by the errant Cain to be his final resting place:

Le lieu sombre où, saignant des pieds et des paupières,
Il dit à sa famille errante: — Bâtissez
Ma tombe, car les temps de vivre sont passés.
Couchez-moi, libre et seul, sur un monceau de pierres;
Le Rôdeur veut dormir, il est las, c'est assez.

Gorges des monts déserts, régions inconnues
Aux vivants, vous m'avez vu fuir de l'aube au soir.
Je m'arrête, et voici que je me laisse choir.

Couchez-moi sur le dos, la face vers les nues,
Enfants de mon amour et de mon désespoir.

Que le soleil regarde et que l'eau du ciel lave
Le signe que la haine a creusé sur mon front!
Ni les aigles, ni les vautours ne mangeront
Ma chair, ni l'ombre aussi ne clora mon oeil cave.
Autour de mon tombeau les lâches se tairont.

Mais le sanglot des vents, l'horreur des longues veilles,
Le râle de la soif et celui de la faim,
L'amertume d'hier et celle de demain,
Que l'angoisse du monde emplisse mes oreilles
Et hurle dans mon coeur comme un torrent sans frein! —

Or, ils firent ainsi. Le formidable ouvrage
S'amoncela dans l'air des aigles déserté.
L'Ancêtre se coucha par les siècles dompté,
Et, les yeux grands ouverts, dans l'azur ou l'orage,
La face au ciel, dormit selon sa volonté.[3]

At the termination of Cain's speech, Thogorma's dream again shifted, returning him to a closer examination of the peaceful, sleeping city, illuminated sparsely by scattered torches flickering in the night breeze. The serenity of Thogorma's vision is abruptly disturbed by the sudden appearance of a strange horseman from the desert:

Mais voici que du sein déchiré des ténèbres,
Des confins du désert creusés en tourbillon,
Un Cavalier, sur un furieux étalon,
Hagard, les poings roidis, plein de clameurs funèbres,
Accourut, franchissant le roc et le vallon.[4]

This rider is followed by a raucous troop of assorted beasts, reptiles, and birds. The white-haired horseman, whose role is similar to that played by Saint Patrick in Le Barde de Temrah and Elijah in La Vigne de Naboth, drawing near to the city's walls, cries out in a loud voice to the sleeping inhabitants that, for sheltering Cain, divine vengeance will create a huge flood that will destroy forever the city and its people. Then, venting his wrath on the silent sleeper, the equestrian messenger initiates the movement of Cain from his sepulcher:

Alors, au faîte obscur de la cité rebelle,
Soulevant son dos large et l'épaule et le front,
Se dressa lentement, sous l'injure et l'affront,
Le Géant qu'enfanta pour la douleur nouvelle
Celle par qui les fils de l'homme périront,

Il se dressa debout sur le lit granitique
Où, tranquille, depuis dix siècles révolus,
Il s'était endormi pour ne s'éveiller plus;
Puis il regarda l'ombre et le désert antique,
Et sur l'ampleur du sein croisa ses bras velus.

Sa barbe et ses cheveux dérobaient son visage;
Mais, sous l'épais sourcil, et luisant à travers,
Ses yeux, hantés d'un songe unique, et grands ouverts,
Contemplaient par delà l'horizon, d'âge en âge,
Les jours évanouis et le jeune univers.[5]

The awakening of Cain was quickly followed by the awakening of all the people who filled the walls and towers in order to observe the venerable ancestor, who, in the midst of the howling pack of animals, stretched forth his arms into the night and inquired in a slow, thunderous voice as to why he was awakened so rudely from his sleep:

Qui me réveille ainsi dans l'ombre sans issue
Où j'ai dormi dix fois cent ans, roide et glacé?
Est-ce toi, premier cri de la mort, qu'a poussé
Le Jeune Homme d'Hébron sous la lourde massue
Et les débris fumants de l'autel renversé?

Tais-toi, tais-toi, sanglot, qui montes jusqu'au faîte
De ce sépulcre antique où j'étais étendu!
Dans mes nuits et mes jours je t'ai trop entendu.
Tais-toi, tais-toi, la chose irréparable est faite.
J'ai veillé si longtemps que le sommeil m'est dû.[6]

Commanding the rider and the furious beasts to be silent, Cain, seeing again the time of innocence in the world by means of a sublime dream, laments for the lost Utopia, the Garden of Eden, and, in an impassioned soliloquy, he succeeds in evoking once again the vision of the tranquil, natal home from which he was disinherited but to which he continuously aspires:

Éden! ô Vision éblouissante et brève,
Toi dont, avant les temps, j'étais déshérité!
Éden, Éden! voici que mon coeur irrité
Voit changer brusquement la forme de son rêve,
Et le glaive flamboie à l'horizon quitté.

Éden! ô le plus cher et le plus doux des songes,
Toi vers qui j'ai poussé d'inutiles sanglots!
Loin de tes murs sacrés éternellement clos
La malédiction me balaye, et tu plonges
Comme un soleil perdu dans l'abîme des flots.[7]

To his listening audience Cain tells of his birth in the midst of all the unleashed, frightening elements of thunder, lightning, and winds, and how, while nursing at his mother's breast, she reproached him constantly for surviving and refused even to bestow a smile upon him. This scornful treatment had a profound effect upon him during his adolescence as he attempted to elicit solace by communing with nature:

Sois satisfait! Qaïn est né. Voici qu'il dresse,
Tel qu'un cèdre, son front pensif vers l'horizon.
Il monte avec la nuit sur les rochers d'Hébron,
Et dans son coeur rongé d'une sourde détresse
Il songe que la terre immense est sa prison.[8]

Cain further relates that one night, standing on his desert perch while the rest of his family slept, he was visited by a messenger of God, who told him to fall upon his knees and pray. The proud Cain replied scornfully to this command:

Le lâche peut ramper sous le pied qui le dompte,
Glorifier l'opprobre, adorer le tourment,
Et payer le repos par l'avilissement;
Iahvèh peut bénir dans leur fange et leur honte
L'épouvante qui flatte et la haine qui ment;

Je resterai debout! Et du soir à l'aurore,
Et de l'aube à la nuit, jamais je ne tairai
L'infatigable cri d'un coeur désespéré!
La soif de la justice, ô Kheroub, me dévore.
Écrase-moi, sinon, jamais je ne pleurai![9]

Cain then reveals to his horrified listeners that it was God who

destined him to kill his brother, Abel, the same jealous God who will make human blood run like water before finally destroying the world. Because of unjust actions like these, Cain vows to God that the future will bring outright disobedience to his commands and mutiny by his converts. He promises also that, when God attempts to destroy the world, it will be he, Cain, who will return the rampaging waters to their proper places and uncover the submerged cities.

At the conclusion of Cain's final speech, he, the horseman, the city, and the howling beasts, all disappeared from Thogorma's dream to be replaced by an apocalyptic vision of the inundation of the world by torrential rains and flooding seas. At the conclusion of this destruction, in the penultimate stanza of the poem, Cain appeared for the final time, walking toward the mountain like his father in La Fin de l'Homme:

> Quand le plus haut des pics eut bavé son écume,
> Thogorma, fils d'Élam, d'épouvante blêmi,
> Vit Qaïn le Vengeur, l'immortel Ennemi
> D'Iahvèh, qui marchait, sinistre, dans la brume,
> Vers l'Arche monstrueuse apparue à demi.[10]

The poem's concluding stanza, continuing precisely the many elements of the opening stanza - Thogorma, the captive, the troops, the dream, the reeds, and the river - presents the awakening of Thogorma from his dream voyage into the past:

> Et l'homme s'éveilla du sommeil prophétique,
> Le long du grand Khobar où boit un peuple impur.
> Et ceci fut écrit, avec le roseau dur,
> Sur une peau d'onagre, en langue khaldaïque,
> Par le Voyant, captif des cavaliers d'Assur.[11]

Although Cain is the central protagonist of the poem, his dream voyage into the past is actually secondary to that of Thogorma's because his dream is confined within the bounds of Thogorma's dream, which fur-

nishes the principal continuity in a "dream within a dream" situation.

In Qaïn, two objective visionaries, Thogorma and Cain, were utilized to render visions of the past. In La Légende des Nornes, a trio of objective observers is employed in order to encompass the three chronological divisions of the past, the present and the future. This trio is composed of the Nornes, the three sisters, who, in Nordic mythology, by performing functions similar to those attributed to the three Greek goddesses of Fate, rule the lives of men and the order of the universe. The poem is divided into three sections, each of which is devoted to a narration by the individual sisters of what they saw in their respective chronological journeys.

In the initial section devoted to Urda's vision of the past, the opening couplet of the poem presents the snow-covered surroundings which aid in uniting the different sections into one continuous narrative:

> La neige, par flots lourds, avec lenteur, inonde,
> Du haut des cieux muets, la terre plate et ronde.[12]

Urda reminisces of the time preceding the creation of the world when only silence traversed the sleeping, dark, and vast emptiness of the original abyss. Then, from the fusion of flame and ice, was born the somber Ymer, whose envious sons endeavored to prevent the birth of other Gods. At this time also was born the snow-white sacred cow, which awoke the sleeping King of the Ases and nursed his thirsty lips with the warm milk from her maternal udders. After Ymer was murdered by his sons, who utilized the parts of his body in the creation of the heavens, stars, rocks, and earth, a great deluge, created from the shed paternal blood, engulfed everything. When the flood subsided and the earth returned into

the pure air, the first human couple emerged from the bark of the ash-tree. Terminating her envisioned journey, the final couplet of Urda's speech acknowledges her inability to participate in any dimension of chronology other than her assigned past:

> Je suis la vieille Urda, l'éternel Souvenir;
> Mais le présent m'échappe autant que l'avenir.[13]

The second sister, Verdandi, representing the present, begins the second dialogue, a narrative of the status quo, by referring to the continuous snow and the other nature elements of the Nordic environment before telling how she brings about her dream voyage:

> Tombe, neige sans fin! Enveloppe d'un voile
> Le rose éclair de l'aube et l'éclat de l'étoile!
> Brouillards silencieux, ensevelissez-nous!
> O vents glacés, par qui frissonnent nos genoux,
> Ainsi que des bouleaux vous secouez les branches,
> Sur nos fronts aux plis creux fouettez nos mèches blanches!
> Neige, brouillards et vents, désert, cercle éternel,
> Je nage malgré vous dans la splendeur du ciel!
> Par delà ce silence où nous sommes assises,
> Je me berce en esprit au vol joyeux des brises,
> Je m'enivre à souhait de l'arome des fleurs,
> Et je m'endors, plongée en de molles chaleurs![14]

Verdandi then enumerates a potent list of the representatives of evil, who are presently being maintained in captivity but who are only waiting for an opportunity to break loose and wreak destruction: Loki, the last son of Ymer, who escaped the flood, is enchained, agitating and consuming himself in his futile rage to free himself; the great Serpent is wrapped around the earth, but his coils are rendered powerless by a magical spell; the hungry wolf Fenris is howling and weeping. The representatives of justice, the Ases, are seated in their palace at Asgard, looking out over their happy kingdom with an appreciative air.

With the birth of the greatest of the immortal race, the blond-

haired Balder, on whom the Gods have bestowed the best of their attributes so that he may be the perpetuator of their eternal work, Verdandi concludes her optimistic report:

> Nornes! Je l'ai vu naître, et mon sort est rempli.
> Meure le souvenir au plus noir de l'oubli!
> Tout est dit, tout est bien. Les siècles fatidiques
> Ont tenu jusqu'au bout leurs promesses antiques,
> Puisque le choeur du ciel et de l'humanité
> Autour de ce berceau vénérable a chanté![15]

Beginning her narration with the identical rime that opened La Genèse polynésienne, another epic of creation, the third sister, Skulda, representing the future, injects a pessimistic note into the previous optimistic oratory, while still maintaining the snow imagery utilized in the two other speeches:

> Que ne puis-je dormir sans réveil et sans rêve,
> Tandis que cette aurore éclatante se lève!
> Inaccessible et sourde aux voix de l'avenir,
> A vos côtés, mes soeurs, que ne puis-je dormir,
> Spectres aux cheveux blancs, aux prunelles glacées,
> Sous le suaire épais des neiges amassées!
> O songe, ô désirs vains, inutiles souhaits!
> Ceci ne sera point, maintenant ni jamais.[16]

Citing the very representatives of good and evil enumerated earlier by her sister Verdandi, Skulda reveals the results of her dream voyage into the future: Loki is breaking his chains; the great Snake is awakening from his stupor; Fenris smells his prey; the palace at Asgard is a smoking ruin; the young and handsome Balder will endure the identical fate of many of Leconte de Lisle's other heroes and heroines, for he will die through love. Skulda further warns that she saw the time coming when, because of religion, the peaceful world viewed by her sisters would return into the boundless gulf from which it had emerged.

Crying out to the future to finish quickly its rapid course, Skul-

da, terminating the poem, concludes the unfavorable report of her prophetic voyage:

> Voilà ce que j'ai vu par delà les années,
> Moi, Skulda, dont la main grave les destinées;
> Et ma parole est vraie! Et maintenant, ô Jours,
> Allez, accomplissez votre rapide cours!
> Dans la joie ou les pleurs, montez, rumeurs suprêmes,
> Rires des Dieux heureux, chansons, soupirs, blasphèmes!
> O souffles de la vie immense, ô bruits sacrés,
> Hâtez-vous: l'heure est proche où vous vous éteindrez![17]

The snow utilized at the beginning of each section is the principal continuity image which unites the three narrations. However, another continuity results from Leconte de Lisle's application of his prefatory statement to this poem: Elles sont assises sur les racines du frêne Yggdrasill.[18] Thus, the ash-tree Yggdrasill of the prefacing remark, the only one in the entire volume, is carried over into Urda's speech as follows - Et peut-être Yggdrasill, le frêne aux trois racines,/ Ne fait-il plus tourner les neuf sphères divines,[19] - and continues also in Verdandi's narration - Et toujours Yggdrasill, à sa plus haute cime,/ Des neuf sphères du ciel porte le poids sublime,[20] - before its final appearance in Skulda's rendition - Yggdrasill ébranlé ploie et se déracine.[21]

Another interesting aspect of this miniature epic is the respective lengths of the three speeches. If the first twelve lines of Urda's speech, purely descriptive matter, were omitted, there would then be a swift panoramic sweep from past to present to future with each section exactly sixty lines in length. Skulda's speech, which terminated with the reference to the hand engraving the destinies, would then be linked to Urda's speech and its resemblance to the concluding stanza of Qaïn:

Et, sur ce cuivre dur, avec nos ongles blêmes,
Nous gravons le destin de l'homme et des Dieux mêmes.[22]

In Le Massacre de Mona as in La Légende des Nornes, three visions are again utilized to present the history of a race, but instead of a trio of deities relating the visions, as in the latter poem, here human protagonists form the trio of objective viewers. The opening lines of the poem describe the island environment in which the action will occur:

Or, Mona, du milieu de la mer rude et haute,
Dressait rigidement les granits de sa côte,
Qui, massifs et baignés d'écume et pleins de bruit,
Brisaient l'eau furieuse en gerbes dans la nuit,
Sombres spectres, vêtus de blanc dans ces ténèbres,
Et vomissant les flots par leurs gueules funèbres.[23]

Gathered on the low strand of the windswept, holy island, an assembly of the Druids is gathered around a bloody altar enclosed on all sides by heavy moss-covered rocks and illuminated by nine torches. In the standing crowd are the Bards with their granite harps and large swords. The muscular warriors with their stone hatchets protectively surround the venerable, white-robed Arch-Druid, crowned with a green branch. Near the sacred Arch-Druid is the pale, black-haired virgin, Uheldéda the Prophetess, holding in her nervous arms the vase of holy water. Behind her, eight priestesses, with their tresses floating in the night breezes, carry flaming torches around the golden ark, in which the divine mistletoe is displayed. With the crowd watching silently, the Arch-Druid, following the established rites, pours the libation of holy water onto a fire composed of dry wood and fragrant green plants, from which an odor arises and spreads across the sand. Then, standing on the granite altar and blessing the assemblage, the Arch-Druid narrates his vision of the past.

His short speech concerns the creation of the immortal soul as related to him by a divine voice. The voice told him of its genesis one summer day from the fusion of the principal élements of clay, fire, air, fruits, rushes, flowers, nettles, the yew tree, and the robust oak. Then the voice told the priest of its great metamorphoses, first as a spotted serpent climbing the mountains, then as a crab making its nest in the green seaweed, and finally as a shepherd watching his flocks in the star-lit valleys. The voice further related to the meditating Arch-Druid its prayers and battles, as it visited the stars, the continents, and the islands, always carrying the world's burden of anguish. With this enumeration of his vision of the past completed, the venerable Arch-Druid, stretching his arms toward the stormy heavens, becomes silent.

With the Arch-Druid's narration completed, the Bard, accompanying himself on his harp, sings the history of his people. He first implores the aid of the Gods:

> Hu-Gadarn! dont la tempe est ceinte d'un éclair!
> Régulateur du ciel, dont l'aile d'or fend l'air!
> Et vous, chanteurs anciens, chefs des harpes bardiques
> Qu'au pays de l'Été, sur les monts fatidiques,
> Les clans qui ne sont plus ont écouté souvent
> Livrer votre harmonie au vol joyeux du vent!
> Versez-moi votre souffle, ô chanteurs que j'honore,
> Et parlez à vos fils par ma bouche sonore,
> Car voici que l'Esprit m'emporte au temps lointain
> Où la race des Purs vit le premier matin.[24]

The Bard's vision took him back across the centuries to the early days of the earth when both Gods and men enjoyed a happy, carefree existence. This serenity was upset when the envious, seven-headed dragon, Avank, emerged from his rocky nest and, with his eagle beaks, iron teeth, and claws, tore away at the sea dikes for a hundred long nights before

freeing the imprisoned waters. The resulting flood drowned the entire earth and its human and animal inhabitants except those who were saved aboard the Ark. After a thousand years had passed and the population had increased again, the tribe decided to migrate. With their tents, chariots, and flocks, the people voyaged across the vast deserts, mountains, and great sea until they reached their present location. With his vision of the history of the now-prosperous, populous race completed, the Bard becomes silent. But the listeners, excited by the review of their past glories, wave their weapons in the air, as if engaged in actual combat. Even the lightning contributes in this joyful moment by suddenly illuminating the island, the sea, and the horizon.

When silence is restored, Uheldéda begins her brief narration of the fate destined for her people. In the dream of the future that came to her while she was meditating on the mountain, she saw King Murdoc'h crossing the sea and, with his hatchet, cutting down an oak tree from which flowed human blood and then lopping off, one by one, the already dead branches. After telling the crowd that the time is near for the fulfillment of her prophecy, the prophetess concludes her speech by telling them to be courageous:

> Chantez, Bardes! voici l'outrage et l'agonie.
> Chantez! La mort contient l'espérance infinie.
> Voici la route ouverte, et voici les degrés
> Par où nous monterons vers nos destins sacrés![25]

The scene then shifts to a ship rapidly approaching the holy island. On board, watching the flickering lights coming from the island, are fifty murderous warriors armed with bows, arrows, and swords. Their leader, the traitor Murdoc'h, armed with a massive sword and covered by a long white cloak draped over his shoulders, is standing

on the prow in order to see better. After the ship lands on the beach, the troops cross the sand to the stone altar, where they confront the Druids still celebrating their pagan rites. Murdoc'h, from a high rock, calls out to the worshippers to renounce their errors and accept Christianity or else die. The Arch-Druid, without raising his eyes, calms his frightened flock by telling them that after death they will enjoy true immortality. The worshippers, seizing their weapons, crowd around their priest in order to protect him. After being insulted by Uheldéda, Murdoc'h unleashes his warriors upon the hapless pagans. With the slaughter of the Druids, Uheldéda's prophecy is fulfilled.

The final lines, displaying their thalassic continuity images, present the sacred island as it appeared at the poem's beginning:

> Et tout fut dit. Quand l'aube en son berceau d'azur
> Dora les flots joyeux d'un regard frais et pur,
> L'Ile sainte baignait dans une vapeur douce
> Ses hauts rochers vêtus de lichen et de mousse,
> Et, mêlant son cri rauque au doux bruit de la mer,
> Un long vol de corbeaux tourbillonnait dans l'air.[26]

In Les Paraboles de dom Guy, Leconte de Lisle presents the injustices perpetrated by the purveyors of Christianity, from the birth of Christ to the observer's present time, as seen through the eyes of Guy of Clairvaux, who has been granted all-seeing powers by the Holy Spirit to enable him to journey into earlier times much in the manner of another seer of the past, Thogorma of Qaïn.

The lengthy poem is divided into nine parts: an introduction of sixty lines, followed by seven cantos, each totaling seventy-six lines, and a conclusion equal in length to the introduction. This particular

division allows the dream voyager to devote most of the narration in each canto to one of the seven cardinal sins and its punishment with examples from the past, before returning, at the conclusion of each canto, to offer a warning to his contemporaries, whose present accomplishments rank them with the examples cited.

The opening lines of the introduction present the central protagonist in the act of preserving for posterity that which he has seen in his vast dream of the past:

> En l'an mil quatre cent onzième de l'Hostie
> Éternelle, de qui la lumière est sortie,
> Du Roi Christ, mort, cloué par les pieds et les mains,
> Sigismund de Hongrie étant chef des Romains,
> Manoel, d'Orient, Charles, que Dieu soutienne,
> Des trois fleurs de lys d'or de la Gaule chrétienne,
> Et Balthazar Cossa, pirate sur la mer,
> Étant diacre du Diable et légat de l'Enfer,
> Moi, Guy, prieur claustral en la bonne abbaye
> De Clairvaux, où la règle étroite est obéie,
> J'inscris, Dieu le voulant, ceci, pour être su
> Du siècle très pervers, dans le péché conçu.[27]

After the introduction in which Guy asks for heavenly assistance in the rendition of his narrative, the initial lines of the first canto present the beginning of his vision:

> L'Esprit a délié mon entrave charnelle:
> J'ai franchi les hauteurs du monde sur son aile;
> Par les noirs tourbillons de l'ombre j'ai gravi
> Les trois sphères du ciel où saint Paul fut ravi;
> Et, de là, regardant, au travers des nuées,
> Les cimes de la terre en bas diminuées,
> J'ai vu, par l'oeil perçant de cette vision,
> L'empire d'Augustus et l'antique Sion.[28]

Guy's first vision is concerned with the sin of pride as exemplified by the Demon, who attempted to persuade the newly-born infant Jesus to worship him. In the final lines of this canto, Guy warns a trio of his contemporaries that they too are in danger of crumbling

away into nothingness, like the unsuccessful Demon, because of their inordinate pride.

The opening lines of the second canto continue Guy's dream voyage but shift him to a different locale and another cardinal sin:

> En Esprit, j'ai plané du haut des cieux sans borne,
> Oyant les nations en tumultes ou mornes,
> Bruit lugubre parfois et tantôt irrité,
> Mais qui, des profondeurs de cette obscurité,
> Avait, plainte sinistre ou clameur meurtrière,
> Un vrai son de blasphème et jamais de prière.[29]

Utilizing the fate of the greedy ruler sitting on the marble floor of his palace and plunging his long hands greedily into piles of gold, silver, and precious stones, while the famished populace seeks his aid, Guy, at the conclusion of the canto, warns Balthazar Cossa that he too will someday be seized at his throat by a red claw and torn to pieces for his transgression of avarice.

Opening the third canto, Guy tells of a strange flock of birds flying from the palace and the abbey that he saw in his dream:

> L'Esprit m'a dit: Regarde! — Un vol d'oiseaux funèbres,
> Silencieux, battait le flot lourd des ténèbres:
> Chauves-souris, hiboux, guivres, dragons volants,
> Ayant la face humaine avec les yeux dolents,
> Tels que Virgilius le disait des Harpies.[30]

The ugly birds circling over the subjected cities represented fear, shame, stupidity, ambition, hate, and vanity. Suddenly, in the darkness, Guy saw the symbolical birds merge into a single green bat, possessing the characteristics of each bird. The Devil, who then arrived on the scene, holding Judas Iscariot by the skin of his stomach, told this new creation to fly and join the corrupt popes, who had need of him. Again, in the concluding lines of a canto, Balthazar Cossa is

the recipient of a warning of imminent punishment. This time, like Judas Iscariot, he will suffer for his sin of envy if he does not alter his conduct.

The opening lines of the fourth canto shift the dream voyager to Paris and another cardinal transgression:

> L'Esprit, par ses chemins, m'a mené d'une haleine
> Sur une masse noire et bourdonnante, pleine
> De vapeurs, où dormait un fleuve entre des joncs,
> D'aiguilles hérissée et de tours, de donjons,
> D'enclos tout crénelés comme des citadelles,
> Et de vols carnassiers faisant un grand bruit d'ailes
> Autour de hauts gibets où flottaient, morfondus,
> Sous la pluie et le vent des amas de pendus.[31]

At the conclusion of his example of the Parisian concubine, who committed many crimes in her fervent pursuit of great luxuries, Guy warns Balthazar that, because of his sin of luxury, he, too, is in danger of being consumed by a hungry, angry she-wolf.

Anger, particularly that which results from the strife created by the proponents of different religions and which usually ends in death on the battlefields, is the principal sin illustrated in the fifth canto, whose opening lines continue Guy's dream voyage:

> L'Esprit, en cette nuit impassible et sans trêve,
> A soufflé dans mes yeux la forme de mon rêve;
> Et j'ai vu, de mon ombre, émerger au levant
> Le soleil, nef de feu que flagellait le vent,
> Qui voguait, haut et rude, et, crevant les nuées,
> Rejetait en plein ciel leurs masses refluées.[32]

In the opening lines of the sixth canto, Guy is again shifted in time and locale:

> L'Exprit m'a descendu sur le grasses vallées
> Tourangelles, durant les heures étoilées
> Où l'alouette dort dans les blés, où les boeufs
> Ruminent en songeant aux pacages herbeux,

Où le Jacques, épuisé de son labeur, oublie
Sa grand'misère avec la chaîne qui le lie.[33]

In comparison with the starving, miserable group of peasants, which the dream voyager saw in the refectory of a nearby monastery, the monks were engaged in a tremendous orgy of eating and drinking. Guy reveals the penalty for gluttony when, in the concluding lines of the canto, the monks are thrown alive into hell.

The seventh canto returns Guy to the era of the first canto:

L'Esprit m'a flagellé rudement en arrière
Des temps, et j'ai revu, sous Rome la guerrière,
Et le tétrarque Hérode et le vieux sanhédrin,
La cité de David liée au joug d'airain,
Josaphat, le Cédron et les saintes piscines,
Et la bois d'oliviers aux antiques racines.[34]

The central action of this canto is the chasing from the temple of the money lenders by Jesus, who afterwards rebukes his disciples for their inactivity when he needed them. The concluding lines of the canto reveal that, for the sin of laziness, the punishment is eternal exclusion from heaven.

Before concluding the poem with an appeal to all his contemporaries to unite in striving for religious unity, Guy, in the opening lines of the concluding section, sums up what he saw during the course of his vast dream voyage encompassing time and space:

Voilà ce que j'ai vu par le nocturne espace,
En ce monde où l'Agneau divin bêle et trépasse
Pour l'âme et pour la chair d'Adam dur et têtu;
Où le Sang qui nous lave a perdu sa vertu;
Où la barque de Pierre, aux trois courants livrée,
Heurte les rocs aigus, et s'en va, démembrée,
En haute mer, portant, sous les cieux assombris,
La pauvre Chrétienté qui charge ses débris.
Voilà ce que j'ai vu, par la grâce très sainte
De l'Esprit: la Foi morte et la Vérité ceinte
D'épines, comme Christ, après Gethsémani;

Le Siège unique à bas et son éclat terni;
Le bon grain pourrissant dans les sillons arides;
Royautés sans lumière, et nations sans brides;
Et, par grande misère, au milieu de cela,
En liesse, sonnant ses trompes de gala,
Par-devant Sigismund qui souffre ce blasphème,
La nouvelle hérésie au pays de Bohème.[35]

The principal continuity image is Guy's complete dream itinerary which, although presented in seven different parts, is united by the similar opening references to "l'Esprit" in each canto and the numerous repetitions, like the corpse of La Mort de Sigurd and the tomb of Christine, of "j'ai vu," which preface many descriptions throughout the poem. Uniting the past and the present, in each canto there is continuity established between the example of the past cited early in the narration and the contemporary personage to whom a similar punishment is foreseen at the conclusion of that particular canto. In addition, there is a continuity from the first to the last canto, both utilizing Jesus as the principal protagonist and separated by five intervening voyages into future times.

In his lengthy poem Le Corbeau, Leconte de Lisle presents one of his favorite birds as the principal protagonist, who has been doomed to an existence of perpetual wandering because of a single thoughtless attempt to satisfy his natural craving for food. The opening lines of the poem, while establishing the principal environment in which the drama unfolds, also serves to present the secondary protagonist, a monk to whom the crow will relate his woeful tale:

Sérapion, abbé des onze monastères
D'Arsinoë, soumis aux trois règles austères,
Sous Valens, empereur des pays d'Orient,
Un soir, se promenait, méditant et priant,
Silencieux, le long des bas arceaux du cloître.
Le soleil disparu laissait les ombres croître

> Du sein des oasis et des sables déserts;
> Les astres s'éveillaient dans le bleu noir des airs;
> Et, si n'était, parfois, du fond des solitudes,
> Quelques rugissements de lion, brefs et rudes,
> Autour du monastère, en un repos complet,
> Et dans le ciel, la nuit vaste se déroulait.[36]

As Sérapion walked slowly along the halls of his monastery pondering and meditating over the edict he has just received from the Emperor, which would oblige him to send a great number of his young neophytes to join in the fight against the Goths, he heard a raucous voice imploring his aid. At the bidding of the frightened Sérapion, the great bird revealed itself:

> Et sur la balustrade, aussitôt, une forme
> Devant Sérapion se laissa choir, énorme,
> Un oiseau gauche et lourd, l'aile ouverte à demi,
> Mais dont les yeux flambaient sous le cloître endormi,
> L'Abbé vit que c'était un corbeau d'une espèce
> Géante. L'âge avait tordu la corne épaisse
> Du bec, et, par endroits, le corps tout déplumé
> D'une affreuse maigreur paraissait consumé.[37]

Sérapion made a great sign of the cross in order to chase away this demon, whom he believed to be none other than Satan himself in disguise. But the crow reiterated his earthly origin and asked for sustenance in return for remedying Sérapion's secret torment. He accepted Sérapion's invitation to a simple meal of black bread and figs, and after the repast shook himself and shut his eyes. When he opened them again, the crow related to the monk that he had been dreaming of the past. He told the amazed monk that, aboard Noah's ark, he had been one of the survivors of the great flood that devastated the earth. When Noah sent him out to explore the terrain, he became so joyful flying in the open air that he neglected to return to the ark with any news for Noah. He had enjoyed his freedom for some time, when one

evening, from the loftiness of his perch in a cedar tree, he saw a powerful phantom crossing the sky with beating wings. The marvelousness of this vision affected seriously the great bird:

> Et l'espace tourna dans mes yeux, saint Abbé!
> Et, comme un mort, au pied du cèdre je tombai.
>
> Qui sait combien dura ce long sommeil sans trêve?
> Mais qu'est-ce que le temps, sinon l'ombre d'un rêve?
> Quand je me réveillai, quelques siècles après,
> Ce fut sous l'ombre noire et sans fin des forêts.[38]

Upon his awakening from the long sleep, he saw that man had succeeded again in conquering the universe and that the nations were once again embroiled in warring upon each other. Then, one Friday afternoon, during the reign of Tiberius, when he was searching for his customary prey, a great wind carried him to a high hill, where three men were crucified side by side. As he sought to satisfy his hunger on Jesus, a great angel appeared, knocked him to the ground, and then wrapped Jesus in his sheltering arms. In a slow, grave voice the Angel decreed that because of his thoughtless crime the crow must endure a fast lasting almost four hundred years.

When he had terminated the recitation of his voyage into the past, the crow thanked Sérapion for the first meal which he had enjoyed in a long time and informed him that he need no longer fear the imperial edict. He then asked him for absolution of his single transgression:

> Absolvez-moi, Seigneur, que je vous dise adieu!
> J'ai hâte de revoir le vieux fleuve et ses hôtes.
> Vous m'avez écouté, vous connaissez mes fautes;
> Absolvez-moi, mon Maître, afin que sans retard
> De ce festin guerrier je réclame ma part,
> Et m'abreuve du sang des braves, et renaisse
> Aussi robuste et fier qu'aux jours de ma jeunesse!
> — Seigneur Dieu, qui régnez dans les hauteurs du ciel,
> Donnez-lui, dit l'Abbé, le repos éternel![39]

The concluding couplet, returning to the immediate monastery scene of the poem's introduction, reveals the relief granted to the great bird from his divine punishment by Sérapion:

> Le Corbeau battit l'air de ses ailes étiques,
> Et tomba mort le long des dalles monastiques.[40]

The opening stanza of the short poem Le Nazaréen presents Jesus in the same attitude of crucifixion in which the principal protagonist of Le Corbeau saw him:

> Quand le Nazaréen, en croix, les mains clouées,
> Sentit venir son heure et but le vin amer,
> Plein d'angoisse, il cria vers les sourdes nuées,
> Et la sueur de sang ruissela de sa chair.
>
> Mais dans le ciel muet de l'infâme colline
> Nul n'ayant entendu ce lamentable cri,
> Comme un dernier sanglot soulevait sa poitrine,
> L'homme désespéré courba son front meurtri.[41]

With the presentation of Christ and his death on the cross completed within two swift stanzas, the poet ponders the question of why Christ wept so bitterly in his supreme moment. It was not because of the pain wracking his body but, rather, because of the vision of the future which he had while on the cross:

> Non! Une voix parlait dans ton rêve, ô Victime!
> La voix d'un monde entier, immense désaveu,
> Qui te disait: — Descends de ton gibet sublime,
> Pâle crucifié, tu n'étais pas un Dieu!
>
> Tu n'étais ni le pain céleste, ni l'eau vive!
> Inhabile pasteur, ton joug est délié!
> Dans nos coeurs épuisés, sans que rien lui survive,
> Le Dieu s'est refait homme, et l'homme est oublié!
>
> Cadavre suspendu vingt siècles sur nos têtes,
> Dans ton sépulcre vide il faut enfin rentrer.
> Ta tristesse et ton sang assombrissent nos fêtes;
> L'humanité virile est lasse de pleurer.[42]

The penultimate stanza of the poem reveals the present attitude

of the carpenter's Son:

> Car tu sièges auprès de tes Égaux antiques,
> Sous tes longs cheveux roux, dans ton ciel chaste et bleu;
> Les âmes, en essaims de colombes mystiques
> Vont boire la rosée à tes lèvres de Dieu![43]

The continuity of the poem revolves principally around Christ himself, who is initially presented nailed to the cross in the company of the two thieves, while at the termination of the poem he is sitting with his equals. Additional continuity images are noted in the deaf clouds and bitter wine of the initial stanza, which are respectively altered in the conclusion to the chaste, blue sky and the dew that the souls drink.

La Vision de Snorr is a Dantesque rendition in terza rima of the sufferings endured by those in the eternity of Hell, as reported by a central character, identified only in the final line, who voyaged there in the requisite dream attitude implied by the title.

The opening lines of the poem quickly set the scene for the narration with the dream voyager recently returned from his journey and still frightened by what he had observed:

> O mon Seigneur Christus! hors du monde charnel
> Vous m'avez envoyé vers les neuf maisons noires:
> Je me suis enfoncé dans les antres de Hel.
>
> Dans la nuit sans aurore où grincent les mâchoires,
> Quand j'y songe, la peur aux entrailles me mord!
> J'ai vu l'éternité des maux expiatoires.
>
> Me voici revenu, tout blême, comme un mort.
> Seigneur Dieu, prenez-moi, par grâce, en votre garde,
> Et si je fais le mal, donnez-m'en le remord.[44]

The first inhabitant of Hell that Snorr saw was the prince of the furnaces, dressed in blue and red flames, and seated in the great hall

of the foul palace, with smoking slime raining down upon him and a great red dragon flying over his head. Below him, covered with horrible sores and swarming in the mud marshes, were the cowards, hypocrites, and perjurers. Seated on melting rocks and drinking boiling tears from lead containers that corroded their mouths were the seven Demons punished by God himself. Near them were the three wild virgins, who, with their hearts hanging outside their bodies, were pounding huge rocks under brass millstones in a useless task. Close to the virgins were the avaricious, running like greedy animals, and the murderers taking turns being murdered.

While most of the sinners noted were in static postures, it is significant that the most important group of transgressors from the standpoint of the poem, composed of those who were born before the advent of Christianity, was depicted as being doomed to perpetual movement toward an unknown goal:

> Enfin, je vois le Peuple antique, aveugle et fou,
> La race qui vécut avant votre lumière,
> Seigneur! et qui marchait, hélas! sans savoir où.[45]

Following Leconte de Lisle's usual custom, the final tercet of the poem is marked by the recurrence of the traditional begin-end images, in which the initial imagery of "les autres de Hel" is repeated and its complementary image from the same tercet, "les neuf maisons noires" is transformed:

> Dans les antres de Hel, dans les cercles infâmes,
> Voilà ce que j'ai vu par votre volonté,
> O sanglant Rédempteur de nos mauvaises âmes![46]

In Les Hurleurs, Leconte de Lisle utilizes sound imagery in order to evoke a vision of the past. The initial stanza of the poem sets the

peaceful night scene of a sleeping town by the sea:

> Le soleil dans les flots avait noyé ses flammes,
> La ville s'endormait aux pieds des monts brumeux.
> Sur de grands rocs lavés d'un nuage écumeux
> La mer sombre en grondant versait ses hautes lames.[47]

The description, presented in succeeding stanzas of the pale, silent moon, peeking through the cloudy, starless sky and oscillating like a gloomy lamp, as it casts its funereal reflections on the ocean, accentuates the serene atmosphere. However, upsetting the peace and tranquillity of this ambiance are the protagonists named in the title:

> Mais, sur la plage aride, aux odeurs insalubres,
> Parmi des ossements de boeufs et de chevaux,
> De maigres chiens, épars, allongeant leurs museaux,
> Se lamentaient, poussant des hurlements lugubres.
>
> La queue en cercle sous leurs ventres palpitants,
> L'oeil dilaté, tremblant sur leurs pattes fébriles,
> Accroupis çà et là, tous hurlaient, immobiles,
> Et d'un frisson rapide agités par instants.
>
> L'écume de la mer collait sur leurs échines
> De longs poils qui laissaient les vertèbres saillir;
> Et, quand les flots par bonds les venaient assaillir,
> Leurs dents blanches claquaient sous leurs rouges babines.[48]

The final stanza acknowledges the poet's inability to fathom the motivation behind the frightened dogs' barkings, while revealing, in the abrupt switch to the present tense from the imperfect tense formerly used explicitly, that the barkings allowed him to journey once again into the past:

> Je ne sais; mais, ô chiens qui hurliez sur les plages,
> Après tant de soleils qui ne reviendront plus,
> J'entends toujours, du fond de mon passé confus,
> Le cri désespéré de vos douleurs sauvages![49]

As suggested by the title, the principal continuity image is that of the dogs barking on the beach. Subordinate continuity elements are

the sun and sea of the opening stanza, which are utilized periphrastically in the concluding stanza.

The opening stanza of La Fontaine aux lianes utilizes thalassic imagery in order to present nature represented by the forest, as an unchanging entity:

> Comme le flot des mers ondulant vers les plages,
> O bois, vous déroulez, pleins d'arome et de nids,
> Dans l'air splendide et bleu, vos houles de feuillages;
> Vous êtes toujours vieux et toujours rajeunis.[50]

Impervious to the ravages of time and oblivious to mankind and the changing world, it raises regally its great vine-covered trunks and leafy branches to the rays of the burning sun and the sighs of the caressing breezes. After this brief apotheosis of the forest, the poet, shifting to the imperfect tense, describes the voyage that he made through it earlier in his youth:

> O bois natals, j'errais sous vos larges ramures;
> L'aube aux flancs noirs des monts marchait d'un pied vermeil
> La mer avec lenteur éveillait ses murmures,
> Et de tout oeil vivant fuyait le doux sommeil.[51]

He saw the birds beside their nests, stretching their wings and welcoming the day with a song fresher than the happy laughter of the forest wind, and the bees leaving from their natural hives and vibrating in swarms in the morning sun. He discovered there, also, an element alien to this natural environment:

> Et, sous le dôme épais de la forêt profonde,
> Aux réduits du lac bleu dans les bois épanché,
> Dormait, enveloppé du suaire de l'onde,
> Un mort, les yeux au ciel, sur le sable couché.
>
> Il ne sommeillait pas, calme comme Ophélie,
> Et souriant comme elle, et les bras sur le sein;
> Il était de ces morts que bientôt on oublie;
> Pâle et triste, il songeait au fond du clair bassin.

La tête au dur regard reposait sur la pierre;
Aux replis de la joue où le sable brillait,
On eût dit que des pleurs tombaient de la paupière
Et que le coeur encor par instants tressaillait.

Sur les lèvres errait la sombre inquiétude.
Immobile, attentif, il semblait écouter
Si quelque pas humain, troublant la solitude,
De son suprême asile allait le rejeter.[52]

The poet pondered over what reason had brought this young man to the forest and to his death. He suggested that it might have been love. After bidding the pale stranger to rest in peace, the poet then reveals the dream nature of his personal voyage in the indifferent forest:

Tel je songeais. Les bois, sous leur ombre odorante,
Épanchant un concert que rien ne peut tarir,
Sans m'écouter, berçaient leur gloire indifférente,
Ignorant que l'on souffre et qu'on puisse en mourir.[53]

The philosophical concluding stanza, returning to the present tense, generalizes the nature theme presented in the opening stanzas before the imperfect tense interlude:

La nature se rit des souffrances humaines;
Ne contemplant jamais que sa propre grandeur,
Elle dispense à tous ses forces souveraines
Et garde pour sa part le calme et la splendeur.[54]

Although this section includes only nine poems, the first five poems partake of the nature of lengthy epics owing to their narration of vast periods of time in at least two of the three dimensions of the past, present, and future, and, quite often, of all three. The remainder of the poems, because they are concerned only with one period of time, usually the past, are much shorter in length. Every poem treated in this section presents at least one dream voyager responsible for depicting a particular era viewed by a journey into time. In several instances, because more than one period was considered, pairs and trios

of dream voyagers are utilized. A significant feature of the majority of the poems is that, due to their hagiographic themes, the dream voyagers are principally religious figures. Of the twenty-two continuity images utilized, approximately fifty percent are classifiable. Water images are utilized in five instances, followed by three flora images, and two light images. The fauna and death categories display but one continuity image each. As noted earlier, one continuity device, in La Légende des Nornes, evolves out of the employment of the only prefacing remark in the entire volume.

NOTES ON CHAPTER IV

1. Ibid., p. 1.
2. Ibid., p. 2.
3. Ibid., pp. 5-6.
4. Ibid., p. 7.
5. Ibid., p. 9.
6. Ibid., p. 10.
7. Ibid., p. 12.
8. Ibid., p. 14.
9. Ibid., p. 15.
10. Ibid., p. 21.
11. Ibid.,
12. Ibid., p. 48.
13. Ibid., p. 50.
14. Ibid., p. 51.
15. Ibid., p. 53.
16. Ibid.
17. Ibid., p. 55.
18. Ibid., p. 48.
19. Ibid., p. 50.
20. Ibid., p. 51.
21. Ibid., p. 54.
22. Ibid., p. 48.
23. Ibid., p. 113.

24. Ibid., p. 119.
25. Ibid., p. 127.
26. Ibid., p. 133.
27. Ibid., p. 125.
28. Ibid., p. 328.
29. Ibid., pp. 330-331.
30. Ibid., pp. 333-334.
31. Ibid., pp. 336-337.
32. Ibid., pp. 339-340.
33. Ibid., pp. 342-343.
34. Ibid., pp. 345-346.
35. Ibid., pp. 348-349.
36. Ibid., p. 262.
37. Ibid., p. 264.
38. Ibid., p. 271.
39. Ibid., p. 281.
40. Ibid.
41. Ibid., p. 304.
42. Ibid., p. 305.
43. Ibid., p. 306.
44. Ibid., p. 56.
45. Ibid., p. 59.
46. Ibid., p. 60.
47. Ibid., p. 172.
48. Ibid., p. 173.
49. Ibid.
50. Ibid., p. 166.

51. Ibid., p. 167.

52. Ibid., pp. 168-169.

53. Ibid., p. 170.

54. Ibid., p. 171.

THE EXHORTATION TO DREAM OR TO VOYAGE

The poems to be discussed in this final section are principally those poems of a philosophical nature, mostly brief, in which the poet, directing his philosophy toward various subjects, usually humanity in general, exhorts his protagonists to desert their present, sterile attitude in order to attain either the voyaging or the dream status, usually the latter.

The majority of the philosophical poems to be discussed in this section, while varying slightly, have their basic foundation in the longing for death evidenced by Leconte de Lisle in Le Voeu suprême. The initial stanza of this sonnet states the reasons for the poet's discontentment and dissatisfaction with an ephemeral existence:

> Certes, ce monde est vieux, presque autant que l'enfer
> Bien des siècles sont morts depuis que l'homme pleure
> Et qu'un âpre désir nous consume et nous leurre,
> Plus ardent que le feu sans fin et plus amer.[1]

The immediately following stanza accentuates the poet's unhappiness and proposes an entry into the dream status by either of two preferred routes:

> Le mal est de trop vivre, et la mort est meilleure,
> Soit que les poings liés on se jette à la mer,
> Soit qu'en face du ciel, d'un oeil ferme, et sur l'heure,
> Foudroyé dans sa force, on tombe sous le fer.[2]

The final tercet of the sonnet exhibits the poet's supreme wish to emulate others and enter into the dream state:

O sang mystérieux, ô splendide baptême,
Puissé-je, aux cris hideux du vulgaire hébété,
Entrer, ceint de ta pourpre, en mon éternité![3]

The blood and baptism of the concluding tercet are the natural continuity images resulting from the antecedent methods of death proffered earlier in the second stanza.

Leconte de Lisle again expresses the desire to attain peace through death in his sonnet Aux Morts, the final tercets of which continue the necrological reference to the happy dead of the title and opening stanzas:

O lugubres troupeaux des morts, je vous envie,
Si, quand l'immense espace est en proie à la vie,
Léguant votre misère à de vils héritiers,

Vous goûtez à jamais, hôtes d'un noir mystère,
L'irrévocable paix inconnue à la terre,
Et si la grande nuit vous garde tout entiers![4]

As in Le Voeu suprême, in Les Montreurs, his famous and passionate disavowal of conformity, Leconte de Lisle continues his scorn for the hideous cries of the common multitudes, preferring to enter the dream attitude of his tomb rather than to submit. In this sonnet, the poet utilizes a comparison of himself with a chained animal in order to effect a more vivid propagation of his stoicism:

Tel qu'un morne animal, meurtri, plein de poussière
La chaîne au cou, hurlant au chaud soleil d'été,
Promène qui voudra son coeur ensanglanté
Sur ton pavé cynique, ô plèbe carnassière![5]

However, unlike the imprisoned beast, the poet refuses to do anything that would excite the pity or amusement of dullard spectators and sums up his entire philosophy in the final tercets:

Dans mon orgueil muet, dans ma tombe sans gloire,
Dussé-je m'engloutir pour l'éternité noire,
Je ne te vendrai pas mon ivresse ou mon mal,

Je ne livrerai pas ma vie à tes huées,
Je ne danserai pas sur ton tréteau banal
Avec tes histrions et tes prostituées.[6]

As evidenced in the concluding tercet, the histrions, prostitutes, and banal stage are the principal continuity images with their antecedents in the common, blood-thirsty people and cynical pavement of the opening stanza.

In La Mort d'un lion, Leconte de Lisle utilizes, as he did in Les Montreurs, the imagery of an imprisoned beast in order to advance his philosophy that the dream status of death is to be preferred to an unhappy earthly existence. The opening stanza of this sonnet is employed as a flashback stanza in order to present the poet's animal hero as he existed in the freedom of his native ambiance:

Étant un vieux chasseur altéré de grand air
Et du sang noir des boeufs, il avait l'habitude
De contempler de haut les plaines et la mer,
Et de rugir en paix, libre en sa solitude.[7]

Contrasting with this peaceful scene is the description in the immediately following stanza of the same lion forced to endure the horrible fate scorned by the poet in Les Montreurs:

Aussi, comme un damné qui rôde dans l'enfer,
Pour l'inepte plaisir de cette multitude
Il allait et venait dans sa cage de fer,
Heurtant les deux cloisons avec sa tête rude.[8]

Unable to endure the deprivation of his freedom, the caged lion ceased to eat and drink, and ultimately death carried off his vagabond soul. Such a noble and proud death is what, in the final tercet,

the poet exhorts the restless to emulate:

> O coeur toujours en proie à la rébellion,
> Qui tournes, haletant, dans la cage du monde,
> Lâche, que ne fais-tu comme a fait ce lion?[9]

Although the lion is the principal continuity image throughout the poem, a subordinate continuity is maintained by the lion's iron cage in the second stanza and the comparison in the last tercet of the coward's world to a cage.

Leconte de Lisle's animal hero of La Mort d'un lion, who died of self-imposed starvation rather than submit to the indignities of men, is matched in sublimity by another inhabitant of the animal kingdom in Le Vent froid de la nuit. In this instance, in the penultimate stanza, it is a wolf that is selected by the poet as a fitting subject to be emulated:

> Tais-toi. Le ciel est sourd, la terre te dédaigne.
> A quoi bon tant de pleurs si tu ne peux guérir?
> Sois comme un loup blessé qui se tait pour mourir,
> Et qui mord le couteau, de sa gueule qui saigne.[10]

The comparison evolved naturally from the animals of the environment depicted in the opening stanzas:

> Le vent froid de la nuit souffle à travers les branches
> Et casse par moments les rameaux desséchés;
> La neige, sur la plaine où les morts sont couchés,
> Comme un suaire étend au loin ses nappes blanches.
>
> En ligne noire, au bord de l'étroit horizon,
> Un long vol de corbeaux passe en rasant la terre,
> Et quelques chiens, creusant un tertre solitaire,
> Entre choquent les os dans le rude gazon.[11]

After having described the sinister ambiance, the poet imagines that, under the icy turf, he hears the dead sobbing heavily through frozen lips because their sleep is disturbed by bitter memories of

their former existence. He advises these dead that, even though prey for hungry worms, they should remember the many difficulties and misfortunes that they endured during life in order that they might better appreciate their death status and forget and sleep peacefully. Then the poet himself utters his wish to join the deceased:

> Ah! dans vos lits profonds quand je pourrai descendre,
> Comme un forçat vieilli qui voit tomber ses fers,
> Que j'aimerai sentir, libre des maux soufferts,
> Ce qui fut moi rentrer dans la commune cendre![12]

The final stanza continues the necrological tendency noted in the initial stanza with particular emphasis on the earth, where lie the dead metamorphosed into a tomb:

> Encore une torture, encore un battement.
> Puis, rien. La terre s'ouvre, un peu de chair y tombe.
> Et l'herbe de l'oubli, cachant bientôt la tombe,
> Sur tant de vanité croît éternellement.[13]

The poem Les Ascètes is concerned with those individuals who were dissatisfied with a civilized existence and, consequently, fled to the relative peacefulness of the desert. Apotheosizing these dreamers and martyrs, the opening lines of the third canto illustrate the poet's similar discontent with life:

> O rêveurs, ô martyrs, vaillantes créatures,
> Qui, dans l'effort sacré de vos nobles natures,
> Poussiez vers l'idéal un sanglot éternel,
> Je vous salue, amants désespérés du ciel!
> Vous disiez vrai: le coeur de l'homme est mort et vide,
> Et la terre maudite est comme un champ aride
> Où la ronce inféconde, et qu'on arrache en vain,
> Dans le sillon qui brûle étouffe le bon grain.
> Vous disiez vrai: la vie est un mal éphémère,
> Et la femme bien plus que la tombe est amère![14]

The concluding lines, continuing the initial reference to dreaming, reveal the fate sought avidly by the hermits who deserted the

noisy cities with their crucifixes and knotty walking sticks and were never seen again by human eyes:

> Et le désert, blanchi d'ossements de martyrs,
> Écoutant ses lions remuer vos reliques,
> S'emplissait dans la nuit de visions bibliques.[15]

Requies, another in the long line of poems evidencing Leconte de Lisle's necrological penchant for the relative peace of death, opens with the poet having momentarily halted his journey in order to look back on his past:

> Comme un morne exilé, loin de ceux que j'aimais,
> Je m'éloigne à pas lents des beaux jours de ma vie,
> Du pays enchanté qu'on ne revoit jamais.
> Sur la haute colline où la route dévie
> Je m'arrête, et vois fuir à l'horizon dormant
> Ma dernière espérance, et pleure amèrement.[16]

The poet advises the unhappy that the cruel memory of former joys is unable to recreate youth and suggests that, letting the as yet untasted love and happiness fall into their eternal darkness, the eyes should be directed toward the newest anguish. Because time has not fulfilled its divine promises, the best alternative is to seek the dream state:

> Livre leur cendre morte au souffle de l'oubli.
> Endors-toi sans tarder en ton repos suprême,
> Et souviens-toi, vivant dans l'ombre enseveli,
> Qu'il n'est plus dans ce monde un seul être qui t'aime.[17]

In the final stanza, reiterating the sky, earth, and time images of the initial stanza, the poet accentuates his earlier wish for death and indicates how the rest implicit in the title may best be obtained:

> La vie est ainsi faite, il nous la faut subir.
> Le faible souffre et pleure, et l'insensé s'irrite;
> Mais le plus sage en rit, sachant qu'il doit mourir.
> Rentre au tombeau muet où l'homme enfin s'abrite,
> Et là, sans nul souci de la terre et du ciel,
> Repose, ô malheureux, pour le temps éternel![18]

Leconte de Lisle's sonnet Fiat Nox presents the poet's personal conception of death, a status made more vivid by comparing it to the omnipotence of the sea. Additional aspects of the thanato-thalassic imagery are noted in the opening stanzas, especially in those lines related by rime to the attitude of dreaming by a procedure employed in Le Manchy and several other poems:

> L'universelle mort ressemble au flux marin
> Tranquille ou furieux, n'ayant hâte ni trêve,
> Qui s'enfle, gronde, roule et va de grève en grève,
> Et sur les hauts rochers passe soir et matin.
>
> Si la félicité de ce vain monde est brève,
> Si le jour de l'angoisse est un siècle sans fin,
> Quand notre pied trébuche à ce gouffre divin,
> L'angoisse et le bonheur sont le rêve d'un rêve.[19]

Following a brief exhortation to those miserable martyrs, torn between love and hate who, while aspiring to freedom are yet unwilling to cast off their chains, the final tercet, continuing the thalassic imagery presented initially, describes the benevolent action of the tide-like death which liberates the living from their ephemeral tribulations:

> Regarde! Le flot monte et vient pour t'engloutir!
> Ton enfer va s'éteindre, et la noire marée
> Va te verser l'oubli de son ombre sacrée.[20]

In the sonnet L'Ecclésiaste, an extension of the engulfment by death proposed in Fiat Nox is again presented:

> Tout n'est qu'ombre et fumée. Et le monde est très vieux,
> Et le néant de vivre emplit la tombe noire.
> ...
> L'irrévocable mort est un mensonge aussi.
> Heureux qui d'un seul bond s'engloutirait en elle![21]

This idea is presented here as the original conception of a phi-

losopher meditatively dreaming in the lofty seclusion of his tower:

> Par les antiques nuits, à la face des cieux,
> Du sommet de sa tour comme d'un promontoire,
> Dans le silence, au loin laissant planer ses yeux,
> Sombre, tel il songeait sur son siège d'ivoire.[22]

Continuing the initial reference to living in the final tercet, the poet identifies completely with the philosophy of his selected example:

> Moi, toujours, à jamais, j'écoute, épouvanté,
> Dans l'ivresse et l'horreur de l'immortalité,
> Le long rugissement de la Vie éternelle.[23]

La Chute des Étoiles, a thalassically oriented exhortation to movement, utilizes a continuity aspect similar to that employed in La Vérandah, but a great deal more repetitive in that the opening couplet of each of the five stanzas comprising the poem is repeated with a slight alteration at the termination of each stanza:

> Tombez, ô perles dénouées,
> Pâles étoiles, dans la mer.
> ...
> Tombez, ô perles immortelles,
> Pâles étoiles, dans la mer.
>
> Plongez sous les écumes fraîches
> De l'Océan mystérieux.
> ...
> Plongez, de larmes arrosées,
> Dans l'Océan mystérieux.
>
> Fuyez, astres mélancoliques,
> O Paradis lointains encor!
> ...
> Fuyez, mondes où vont les âmes,
> O Paradis lointains encor!
>
> Allez, étoiles, aux nuits douces,
> Aux cieux muets de l'Occident.
> ...
> Allez, ô blanches exilées,
> Aux cieux muets de l'Occident.[24]

Leconte de Lisle's preparation for the dénouement is enhanced by the inclusion of additional descriptive elements, principally aural and visual, between the opening and closing couplets of each stanza, which, though presented separately, tend to unite into a single panorama, describing the sun peeking through a mist of pink clouds and riddling with its luminous shafts the mountain peaks, the forest foliage, and the emerald of the nearby windswept ocean. The entire concluding stanza reveals the ultimate attitude of peace to be attained by accession to the insistent command to voyage:

> Heureux qui vous suit, clartés mornes,
> O lampes qui versez l'oubli!
> Comme vous, dans l'ombre sans bornes,
> Heureux qui roule enseveli!
> Celui-là vers la paix s'élance:
> Haine, amour, larmes, violence,
> Ce qui fut l'homme est aboli.
> Donnez-nous l'éternel silence,
> O lampes qui versez l'oubli![25]

The "perles dénouées" of the initial line undergo successive transformations into "pâles étoiles" to "perles immortelles" to "astres mélancoliques" to "mondes où vont les âmes" to "blanches exilées" to "clartés mornes" to the final return image of "lampes qui versez l'oubli."

In La Mort du Soleil, as in La Chute des Étoiles, Leconte de Lisle again utilizes the image of a star to present a basic tenet of his personal philosophy. However, the astronomical body selected in this instance is the sun, as identified from the title, but referred to periphrastically as a star. The initial stanza of the sonnet presents the sun as an entity whose blood colors the foliage of the forest environment:

Le vent d'automne, aux bruits lointains des mers pareil,
Plein d'adieux solennels, de plaintes inconnues,
Balance tristement le long des avenues
Les lourds massifs rougis de ton sang, ô soleil![26]

In the final tercets the poet continues the bleeding wound imagery of the initial stanza, while exhorting the heavenly body to begin its downward journey:

Tombe, Astre glorieux, source et flambeau du jour!
Ta gloire en nappes d'or coule de ta blessure,
Comme d'un sein puissant tombe un suprême amour.

Meurs donc, tu renaîtras! L'espérance en est sûre
Mais qui rendra la vie et la flamme et la voix
Au coeur qui s'est brisé pour la dernière fois?[27]

The exhortation to the sun in La Mort du Soleil to fall and die is repeated in La dernière Vision. Continuing his employment of thalassic imagery, Leconte de Lisle, in the initial stanza, presents a silent universe, covered only by the omnipresent, heaped-up mounds of snow, which clasp the frozen oceans in a rigid shroud:

Un long silence pend de l'immobile nue,
La neige, bossuant ses plis amoncelés,
Linceul rigide, étreint les océans gelés,
La face de la terre est absolument nue.[28]

The passage of time has brought about the situation in which the earth is barren of all evidence of human and animal existence along with the emotions of sadness, hope, remorse, and love:

Tout! Tout a disparu, sans échos et sans traces,
Avec le souvenir du monde jeune et beau.
Les siècles ont scellé dans le même tombeau
L'illusion divine et la rumeur des races.[29]

Only the sun, shining down upon the desert of the world and itself dying, is in evidence:

Comme, du faîte plat d'un grand sépulcre ancien,
La lampe dont blêmit la lueur vagabonde,
Plein d'ennui, palpitant sur le désert du monde,
Le soleil qui se meurt regarde et ne voit rien.[30]

The poet implores this last vestige of existence to start on its final journey and die like the earth:

O Soleil! vieil ami des antiques chanteurs,
Père des bois, des blés, des fleurs et des rosées,
Éteins donc brusquement tes flammes épuisées,
Comme un feu de berger perdu sur les hauteurs.

Que tardes-tu? La terre est desséchée et morte:
Fais comme elle, va, meurs! Pourquoi survivre encor?
Les globes détachés de ta ceinture d'or
Volent, poussière éparse, au vent qui les emporte.

Et, d'heure en heure aussi, vous vous engloutirez,
O tourbillonnements d'étoiles éperdues,
Dans l'incommensurable effroi des étendues,
Dans les gouffres muets et noirs des cieux sacrés![31]

The concluding stanza, continuing the necrological imagery of the shroud of the opening stanza, describes the poet's coveted milieu, which results with the complete removal of all life:

Et ce sera la Nuit aveugle, la grande Ombre
Informe, dans son vide et sa stérilité,
L'abîme pacifique où gît la vanité
De ce qui fut le temps et l'espace et le nombre.[32]

The initial lines of Les Rêves morts again present the sea in an omnipotent role:

Vois! cette mer si calme a comme un lourd bélier
Effondré tout un jour le flanc des promontoires,
Escaladé par bonds leur fumant escalier,
Et versé sur les rocs, qui hurlent sans plier,
Le frisson écumeux des longues houles noires.[33]

In the immediately following lines the poet accumulates thalassic images, describing the cool wind palpitating on the sunlit waters, ships and birds appearing on the pure horizon and the drowned sailors

of ships wrecked on the shores who, their open mouths still uttering sobs, look with their haggard eyes through the sleeping water.

To conclude this delineation of specific characteristics, the poet compares it with a particular person, while still maintaining the continuity aspect of the general theme in the terminating lines:

> Ami, ton coeur profond est tel que cette mer
> Qui sur le sable fin déroule ses volutes:
> Il a pleuré, rugi comme l'abîme amer,
> Il s'est rué cent fois contre des rocs de fer,
> Tout un long jour d'ivresse et d'effroyables luttes.
> Maintenant il reflue, il s'apaise, il s'abat.
> Sans peur et sans désir que l'ouragan renaisse,
> Sous l'immortel soleil c'est à peine s'il bat;
> Mais génie, espérance, amour, force et jeunesse
> Sont là, morts, dans l'écume et le sang du combat.[34]

The emotion of love in Les Rêves morts was compared to the omnipotence of the sea. But in La Vipère, the poem following Les Rêves morts, love, referred to not only at the beginning and conclusion but also throughout the short poem, is likened to a dangerous reptile. The opening half of the poem is a warning by the poet to maintain a pure and chaste love, while the concluding half presents the only two possible alternatives for a love which has become poisoned:

> Mais si l'amer venin est entré dans tes veines,
> Pâle de volupté pleurée et de langueur,
> Tu chercheras en vain un remède à tes peines:
> L'angoisse du néant te remplira le coeur.
> Ployé sous ton fardeau de honte et de misère,
> D'un exécrable mal ne vis pas consumé:
> Arrache de ton sein la mortelle vipère,
> Ou tais-toi, lâche, et meurs, meurs d'avoir trop aimé![35]

Another type of monster, which exists on love, is noted in Ekhidna. The initial stanza describes the conception of this half-reptile and half-nymph:

Kallirhoé conçut dans l'ombre, au fond d'un antre,
A l'époque où les rois Ouranides sont nés,
Ekhidna, moitié nymphe aux yeux illuminés,
Moitié reptile énorme écaillé sous le ventre.[36]

While the hot sun beats down upon the woods, the mountains, the valleys, the rivers and the populated cities, Ekhidna remains at rest in her gloomy den, carved into the side of a mountain. But at sunset she appears, clear face shining like the moon and red lips smiling, at the flowery threshold of her cave and displays her body. Her singing fills the night with sweet melodies, attracting amorous youths to whom she promises a love of voluptuous perfection:

— Moi, l'illustre Ekhidna, fille de Khrysaor,
Jeune et vierge, je vous convie, ô jeunes hommes!
Car ma joue a l'éclat pourpré des belles pommes,
Et dans mes noirs cheveux nagent des lueurs d'or.

Heureux qui j'aimerai, mais plus heureux qui m'aime!
Jamais l'amer souci ne brûlera son coeur;
Et je l'abreuverai de l'ardente liqueur
Qui fait l'homme semblable au Kronide lui-même.

Bienheureux celui-là parmi tous les vivants!
L'incorruptible sang coulera dans ses veines;
Il se réveillera sur les cimes sereines
Où sont les Dieux, plus haut que la neige et les vents.

Et je l'inonderai de voluptés sans nombre,
Vives comme un éclair qui durerait toujours!
Dans un baiser sans fin je bercerai ses jours
Et mes yeux de ses nuits feront resplendir l'ombre.[37]

The final stanza, connected with the initial stanza by the continuity images of the deep cave and Ekhidna's splendid eyes, reveals the fate that befell those who were attracted by the implacable goddess' luring song of love:

Mais ceux qu'elle enchaînait de ses bras amoureux,
Nul n'en dira jamais la foule disparue.
Le monstre aux yeux charmants dévorait leur chair crue,
Et le temps polissait leurs os dans l'antre creux.[38]

In the sonnet Le Colibri Leconte de Lisle describes a bird, innocently sipping nectar from the flowers:

> Le vert colibri, le roi des collines,
> Voyant la rosée et le soleil clair
> Luire dans son nid tissé d'herbes fines,
> Comme un frais rayon s'échappe dans l'air.
>
> Il se hâte et vole aux sources voisines
> Où les bambous font le bruit de la mer,
> Où l'açoka rouge, aux odeurs divines,
> S'ouvre et porte au coeur un humide éclair.[39]

Attracted to the red flower blossoming near the sea by its heavenly perfumes floating in the early morning air, the tiny traveler hastens to imbibe its nectar. It finds, instead of the nourishing beverage sought, and like its human counterparts, the death which comes from an overabundance of love:

> Vers la fleur dorée il descend, se pose,
> Et boit tant d'amour dans la coupe rose,
> Qu'il meurt, ne sachant s'il l'a pu tarir.[40]

The concluding tercet of the sonnet, with the continuity image suggested by the final word parfumée and referring to the divine enticing odors mentioned earlier, presents the poet's desire to emulate the itinerant, green hummingbird:

> Sur ta lèvre pure, ô ma bien-aimée,
> Telle aussi mon âme eût voulu mourir
> Du premier baiser qui l'a parfumée![41]

In the initial stanza of Mille ans après, thalassic imagery, particularly the aural aspect, is emphasized in order to present the environment of a former era:

> L'âpre rugissement de la mer pleine d'ombres,
> Cette nuit-là, grondait au fond des gorges noires,
> Et tout échevelés, comme des spectres sombres,
> De grands brouillards couraient le long des promontoires.[42]

Additional environmental details are specifically sound-oriented in order to complement those presented initially, such as the howling wind breaking over the sharp peaks, while herds of oxen mournfully bellow and the foam-whitened mountain, erect in the sky like some epileptic monster, moans frightfully.

In the concluding stanza of the poem, the imperfect tense consistently employed throughout the preceding stanzas is changed to the present tense. While still maintaining the thalassic sound imagery of the opening stanza, the poet reveals that he has terminated a chronological voyage:

> Voici qu'après mille ans, seul, à travers les âges,
> Je retourne, ô terreur! à ces heures joyeuses,
> Et je n'entends plus rien que les sanglots sauvages
> Et l'écroulement sourd des ombres furieuses.[43]

Following the procedure utilized in Mille ans après, the remembrance of a bygone period is again presented in L'Aurore. The poem is divided into two sections, the first of which is devoted to a lengthy description of environmental details exclusively rendered in the imperfect tense. The most important of these details are those which will be repeated in the second part as continuity images such as the elements of nature like the sky, the sea, the mountains and the forests.

The shorter second part begins with a lament for the poet's lost youth and happiness before terminating with his statement of his complete disillusionment:

> Mais, ô nature, ô ciel, flots sacrés, monts sublimes,
> Bois dont les vents amis font murmurer les cimes,
> Formes de l'idéal, magnifiques aux yeux,
> Vous avez disparu de mon coeur oublieux!
> Et voici que, lassé de voluptés amères,
> Haletant du désir de mes mille chimères,

Hélas! j'ai désappris les hymnes d'autrefois,
Et que mes dieux trahis n'entendent plus ma voix.[44]

In most of the poems discussed in this section, Leconte de Lisle has directed his protagonists on a downward course in order to attain the coveted serenity of death. However, In excelsis, a short poem in terza rima, illustrates that a journey pursued in the opposite direction can also result in the peace of the néant.

The initial tercet of the poem presents immediately the concept of upward motion by the employment of one of the poet's favorite images:

Mieux que l'aigle chasseur, familier de la nue,
Homme! monte par bonds dans l'air resplendissant
La vieille terre, en bas, se tait et diminue.[45]

The exhortation to mount is repeated at regular intervals throughout the poem, each time followed immediately by a description of the ephemeral elements being left behind. As the vertical progress into the bright abyss increases, the earth sinks farther and farther into the mist below, the heavens become colder and a gloomy twilight clasps the immensity. Then the command is uttered again:

Monte, monte et perds-toi dans la nuit éternelle:

Un gouffre calme, noir, informe, illimité,
L'évanouissement total de la matière
Avec l'inénarrable et pleine cécité.[46]

The concluding lines of the poem, illustrating the successful attainment of the desired néant ás a progression from dream to dream, are reunited through the final reference to the symbolical light with the luminous, bright air of the opening tercet:

De rêve en rêve, va! des meilleurs aux plus beaux.
Pour gravir les dégrés de l'Echelle infinie,
Foule les dieux couchés dans leurs sacrés tombeaux.

L'intelligible cesse, et voici l'agonie,
Le mépris de soi-même, et l'ombre, et le remord,
Et le renoncement furieux du génie.

Lumière, où donc es-tu? Peut-être dans la mort.[47]

The initial stanza of Ultra coelos, a philosophical exhortation to perpetual movement because of an inability to die or to forget, presents the poet-protagonist in a familiar supine attitude in lines distinguished by the rime combination of dream and thalassic imagery employed in Le Manchy and Les Damnés:

Autrefois, [quand] l'essaim fougueux des premiers rêves
Sortait en tourbillons de mon coeur transporté;
[Quand] je restais couché sur le sable des grèves,
La face vers le ciel et vers la liberté ...[48]

This remembered childhood environment is enhanced by additional descriptive details, particularly those dealing with the sea; the cool night wind, heady with perfumes from the solitary green mountain peaks, passing in the sleeping air; the calm sea, pouring forth its waves and rumbling sadly; the silent stars, flaming and shooting from the boundless space.

Remembering this lost state of youthful happiness and trembling in joyous terror and desire, the poet wonders why he was not at this time granted the peace of the néant:

Nature! Immensité si tranquille et si belle,
Majestueux abîme où dort l'oubli sacré,
Que ne me plongeais-tu dans ta paix immortelle,
Quand je n'avais encor ni souffert ni pleuré?

Laissant ce corps d'une heure errer à l'aventure
Par le torrent banal de la foule emporté,
Que n'en détachais-tu l'âme en fleur, ô Nature,
Pour l'absorber dans ton impassible beauté?

Je n'aurais pas senti le poids des ans funèbres;
Ni sombre, ni joyeux, ni vainqueur, ni vaincu,
J'aurais passé par la lumière et les ténèbres,
Aveugle comme un Dieu: je n'aurais pas vécu![49]

Because peace was unattainable, the poet was forced to acquiesce to the compulsive call to movement echoing through his mind:

Debout! Marchez, courez, volez, plus loin, plus haut!

Ne vous arrêtez pas, ô larves vagabondes!
Tourbillonnez sans cesse, innombrables essaims!
Pieds sanglants, gravissez les degrés d'or des mondes!
O coeurs pleins de sanglots, battez en d'autres seins![50]

But after careful consideration the poet realizes that he cannot blame Nature, however unsympathetic to human laments, for his wanderlust; and he stoically concludes that existence must still be endured, referring to the death-like state of the initial stanza, because of an inability to forget or to die:

A de lointains soleils allons montrer nos chaînes,
Allons combattre encor, penser, aimer, souffrir;
Et, savourant l'horreur des tortures humaines,
Vivons, puisqu'on ne peut oublier ni mourir![51]

The opening tercets of A l'Italie refer to the impending downfall, which is the implicit destiny of any great man or nation:

C'est la marque et la loi du monde périssable
Que rien de grand n'assied avec tranquillité,
Sur un faîte éternel sa fortune immuable.

Mais, homme ou nation, nul n'est si haut porté
Qui ne puisse, au plus bas des chutes magnanimes,
Donner un mâle exemple à la postérité.[52]

After a lengthy narration of the birth and rise of Italy as a great world power and its subsequent fall at the hands of the barbarian hordes, the poet concludes the poem by repeating, with greater intensity, the exhortation to arise of Ultra coelos:

Si tu ne peux revivre, et si le ciel t'oublie,
Donne à la liberté ton suprême soupir:
Lève-toi, lève-toi, magnanime Italie!

C'est l'heure du combat, c'est l'heure de mourir,
Et de voir, au bûcher de tes villes désertes,
De ton dernier regard la vengeance accourir!

Car peut-être qu'alors, sourde aux plaintes inertes,
Mais frappée en plein coeur d'un cri mâle jeté,
La France te viendra, les deux ailes ouvertes,

Par la route de l'aigle et de la Liberté![53]

The continuity image of this poem changes the initial location of the nation sitting tranquilly on a peak of greatness to a concluding status of dying on a funeral pyre.

The time for combat and dying, predicted by the poet in A l'Italie, is depicted more vividly in three poems devoted exclusively to warring - Le Combat homérique, Le Coeur de Hialmar, and Le Soir d'une bataille.

In the opening stanzas of the sonnet Le Combat homérique, Leconte de Lisle immediately presents the bloody carnage of a frenetic battlefield:

De même qu'au soleil l'horrible essaim des mouches
Des taureaux égorgés couvre les cuirs velus,
Un tourbillon guerrier de peuples chevelus,
Hors des nefs, s'épaissit, plein de clameurs farouches.

Tout roule et se confond, souffle rauque des bouches,
Bruit des coups, les vivants et ceux qui ne sont plus,
Chars vides, étalons cabrés, flux et reflux
Des boucliers d'airain hérissés d'éclairs louches.[54]

The final tercet, continuing the reference to the general combat described in the title and in the opening stanzas, describes the last minute aid rushed into a battle at the climactic moment, not by a nation as in A l'Italie but by a troop of Gods:

Zeus, sur le Pavé d'or, se lève, furieux,
Et voici que la troupe héroïque des Dieux
Bondit dans le combat du faîte des nuées.[55]

The opening stanza of Le Coeur de Hialmar describes a bloody battlefield scene over which is flying a flock of black crows:

Une nuit claire, un vent glacé. La neige est rouge.
Mille braves sont là qui dorment sans tombeaux
L'épée au poing, les yeux hagards. Pas un ne bouge,
Au-dessus tourne et crie un vol de noirs corbeaux.[56]

As the cold moon pours out its pale light, the principal protagonist, Hialmar, leaning on his sword and bleeding profusely from his many wounds, arises from among the dead. He looks with bloody eyes over the destruction and wonders whether there are any others still alive of those joyful and robust youths who, only that morning, were laughing and singing like blackbirds in the thick bushes. But all his comrades are now dead. As he hears the cry of the approaching wolf-pack, he calls out to the crow to take his heart to his fiancée, the beautiful daughter of Ylmer in Upsal, where the Jarls are drinking beer and singing happily.

The final stanza of the poem contains the principal continuity imagery, referring to the red snow of the opening line:

Moi, je meurs. Mon esprit coule par vingt blessures.
J'ai fait mon temps. Buvez, ô loups, mon sang vermeil
Jeune, brave, riant, libre et sans flétrissures,
Je vais m'asseoir parmi les Dieux, dans le soleil![57]

Utilizing thalassic imagery to paint a more vivid picture, Leconte de Lisle, in the opening stanzas of Le Soir d'une bataille, describes a battle:

Tels que la haute mer contre les durs rivages,
A la grande tuerie ils se sont tous rués,
Ivres et haletants, par les boulets troués,
En d'épais tourbillons pleins de clameurs sauvages.

Sous un large soleil d'été, de l'aube au soir,
Sans relâche, fauchant les blés, brisant les vignes,
Longs murs d'hommes, ils ont poussé leurs sombres lignes,
Et là, par blocs entiers, ils se sont laissés choir.

Puis ils se sont liés en étreintes féroces,
Le souffle au souffle uni, l'oeil de haine chargé.
Le fer d'un sang fiévreux à l'aise s'est gorgé;
La cervelle a jailli sous la lourdeur des crosses.[58]

After describing the vicious struggle, the poet allows several stanzas for a description of the battle's pitiful aftermath, when countless thousands of vanquished and vanquishers are stretched out in death, their faces being slowly washed by the rain. In the culminating stanzas, continuing the images of the murderous butchery depicted earlier in the initial stanzas, the poet philosophizes that these warriors died in the name of liberty, the same name by which France would attempt to restore the defeated nation in A l'Italie:

O boucherie! ô soif du meurtre! acharnement
Horrible! odeur des morts qui suffoques et navres!
Soyez maudits devant ces cent mille cadavres
Et la stupide horreur de cet égorgement.

Mais, sous l'ardent soleil ou sur la plaine noire,
Si, heurtant de leur coeur la gueule du canon,
Ils sont morts, Liberté, ces braves, en ton nom,
Béni soit le sang pur qui fume vers ta gloire![59]

The alternatives offered in Ultra coelos of living in strife or dying and sleeping in death are repeated to the world and mankind in the concluding stanzas of L'Anathème:

Éveillez, secouez vos forces enchaînées,
Faites courir la sève en nos sillons taris;
Faites étinceler, sous les myrtes fleuris,
Un glaive inattendu, comme aux Panathénées!

Sinon, terre épuisée, où ne germe plus rien
Qui puisse alimenter l'espérance infinie,
Meurs! Ne prolonge pas ta muette agonie,
Rentre pour y dormir au flot diluvien.

Et toi, qui gis encor sur le fumier des âges,
Homme, héritier de l'homme et de ses maux accrus,
Avec ton globe mort et tes Dieux disparus,
Vole, poussière vile, au gré des vents sauvages![60]

The dead globe and vanished Gods of the final stanza are the direct continuity images, referring to the ephemeral Gods and the old world of the initial lines:

[Si] nous vivions au siècle ou les Dieux éphémères
Se couchaient pour mourir avec le monde ancien...[61]

Mankind in general, especially the modern, corrupted mankind of L'Anathème, is the principal protagonist and continuity image of Aux modernes. The initial stanza of this sonnet describes the present existence of the cowardly beings comprising mankind:

Vous vivez lâchement, sans rêve, sans dessin,
Plus vieux, plus décrépits que la terre inféconde,
Châtrés dès le berceau par le siècle assassin
De toute passion vigoureuse et profonde.[62]

To these dreamless and designless individuals with their empty heads and empty bosoms, whose corrupt blood and poisonous breath have defiled the earth to such an extent that only death flourishes in the soil, Leconte de Lisle addresses a warning, in the final tercets, of the fate which ultimately awaits them:

Hommes, tueurs de Dieux, les temps ne sont pas loin
Où, sur un grand tas d'or vautrés dans quelque coin,
Ayant rongé le sol nourricier jusqu'aux roches,

Ne sachant faire rien ni des jours ni des nuits,
Noyés dans le néant des suprêmes ennuis,
Vous mourrez bêtement en emplissant vos poches.[63]

Solvet seclum, the concluding poem of the Poèmes Barbares, describes the complete state of nothingness which will result because of the final destruction of the world. The principal feature of this state will be the overwhelming silence which will quieten all the sinister voices of the living, from the greatest king to the lowest peasant, whether the utterances are blasphemies, cries of fright, hate or rage, or simply desperate sobs. Even sounds from the elements of nature, such as the mountains, seas, and animals, will be stifled. The resulting state, according to the poet, will not be the divine sleep or the recaptured happiness of former paradises, such as the lost Garden of Eden, but a more infinite and permanent state of le néant:

> Ce sera quand le Globe et tout ce qui l'habite,
> Bloc stérile arraché de son immense orbite,
> Stupide, aveugle, plein d'un dernier hurlement,
> Plus lourd, plus éperdu de moment en moment,
> Contre quelque univers immobile en sa force
> Défoncera sa vieille et miserable écorce,
> Et, laissant ruisseler, par mille trous béants,
> Sa flamme intérieure avec ses océans,
> Ira fertiliser de ses restes immondes
> Les sillons de l'espace où fermentent les mondes.[64]

The "dernier hurlement" of the final lines continues the aural imagery of the warning in the initial line of the poem: "Tu te tairas, ô voix sinistre des vivants!"[65]

Almost every one of the twenty-seven philosophically oriented poems included in this section evidence a decided preference to voyage in order to attain the serenity of the tomb's dream attitude because of either a stated or implicit dissatisfaction with an earthly existence. Consequently seven of the twenty-five classifiable continuity images are of a necrological nature. The light category is also represented by seven images. Water elements are next in fre-

quency with six instances. The remaining five usable images are placed in the flora and fauna categories, three in the former and two in the latter.

NOTES ON CHAPTER V

1. Ibid., p. 229.
2. Ibid.
3. Ibid.
4. Ibid., p. 232.
5. Ibid., p. 222.
6. Ibid.
7. Ibid., p. 226.
8. Ibid.
9. Ibid.
10. Ibid., p. 246.
11. Ibid., p. 245.
12. Ibid., p. 246.
13. Ibid.
14. Ibid., pp. 302-303.
15. Ibid.
16. Ibid., p. 259.
17. Ibid., p. 260.
18. Ibid.
19. Ibid., p. 237.
20. Ibid.
21. Ibid., p. 37.
22. Ibid.
23. Ibid.

24. Ibid., pp. 223-224.
25. Ibid., pp. 224-225.
26. Ibid., p. 240.
27. Ibid.
28. Ibid., p. 247.
29. Ibid., p. 248.
30. Ibid.
31. Ibid., pp. 248-249.
32. Ibid., p. 249.
33. Ibid., p. 250.
34. Ibid., p. 251.
35. Ibid., p. 252.
36. Ibid., p. 42.
37. Ibid., pp. 43-44.
38. Ibid.
39. Ibid., p. 221.
40. Ibid.
41. Ibid.
42. Ibid., p. 227.
43. Ibid., p. 228.
44. Ibid., p. 202.
45. Ibid., p. 238.
46. Ibid.
47. Ibid., p. 239.
48. Ibid., p. 218.
49. Ibid., p. 219.
50. Ibid., p. 220.

51. Ibid.

52. Ibid., p. 253.

53. Ibid., p. 258.

54. Ibid., p. 45.

55. Ibid.

56. Ibid., p. 77.

57. Ibid., p. 78.

58. Ibid., p. 230.

59. Ibid., p. 231.

60. Ibid., p. 355.

61. Ibid., p. 352.

62. Ibid., p. 356.

63. Ibid.

64. Ibid., p. 362.

65. Ibid., p. 361.

CONCLUSION

An examination of the titles in the Poèmes Barbares reveals seven poems bearing titles that refer to dreams, visions, and sleep. The same examination reveals an absence of any title devoted to a movement concept. Numerous terms denoting the concepts of dreaming and voyaging are utilized throughout the poems, but only in rare instances are the two elements paired, either in a single line or by riming. The favorite concept rime is rêver - lever, employed in La Genèse polynésienne, La Légende des Nornes, and Le Runoïa. The rime songeur-voyageur in Le Barde de Temrah is the only other example of the rimed leitmotifs in the entire volume. Two poems - La Fille de l'Émyr and Les Éléphants - combine the concepts of dreaming and voyaging in a single line.

A total of one hundred and forty-one images is utilized in continuity aspects throughout the eighty-one poems included in the Poèmes Barbares. Forty-one of these continuity images, because of their great diversity, fail to exhibit any consistent pattern sufficient to warrant inclusion in a particular category. However, the remaining continuity elements, exactly one hundred images, are classifiable in the five principal categories of water, death, floral, light, and faunal images. Utilized most frequently are the water elements, approximately eighteen percent of the total. Of the twenty-five water images, the sea and its associated elements, such as waves, beaches, and islands, constitute

an overwhelming majority with sixteen examples. The remaining images are distributed among various other types of liquids, such as dew, wine, water, and blood. The death images, comprising approximately seventeen percent of the total number of images employed, are but one short of equalling the water images. Fifteen of these twenty-four are directly oriented toward the necrological aspect through specific references to death, corpses, tombs, and sleep. The floral elements are next in line, exhibiting some twenty-one images, approximately fifteen percent of the grand total. Of these, eight are devoted to trees in particular and the forest in general. The remaining thirteen are spread among other elements of nature, such as fruits, flowers, and grass. Light images, such as stars, candles, day, eyes, and the sun, are utilized in sixteen instances, comprising approximately eleven percent of the total. The faunal continuity images comprise ten percent of the total. Of the fourteen examples cited, eight are devoted to jungle and domesticated animals while five refer to birds. The hornet is the lone representative of the insect category employed as a continuity image.

It is quite interesting to consider the relative importance of each classification of continuity images as employed within the respective chapters. Thus, in the first chapter, devoted exclusively to the oneiro-viator, some twenty-three continuity elements are employed. Of these, seventeen are classifiable in the five principal categories of continuity images. Water imagery is the overwhelming favorite, being utilized in nine cases. The closest competing type of imagery is in the death category with a scant four examples. Floral images are used three times and faunal elements but once. This first section, with its absence of light imagery, is the only one in which a continuity

category is completely void of examples. Water elements also form the most important type of imagery in the chapter devoted to the dream voyages. However, its margin over the other types is not so pronounced. Only twelve images out of a total of twenty-two are classifiable. Of these, five belong to the water category and three to the floral. Light is represented twice while the death and faunal sections are represented once each. In the chapter that divided the characteristics of the dream voyager, twenty-nine of a total of thirty-three elements are classifiable. Ten of these are devoted to death. Second in importance in this chapter are the floral images with seven examples. Following are the faunal, water, and light categories with five, four, and three images respectively. In the third chapter, concerned with the alternation of the dream and voyage roles, seventeen out of twenty-four images are classifiable. The most important ones are in the floral and faunal categories which display five examples each. Light images, used in four instances, are a close second. Death and water are represented twice and once, respectively. Another competitor for the most important type of imagery occurs in the final chapter where twenty-five or thirty-nine images are classifiable. Death and light images are each utilized in seven instances. Following closely is the water category with six examples. The two final places are filled by the floral and faunal categories, displaying, respectively, three and two images.

Slightly more than half of the poems, forty-three, in fact, display but a single continuity image, while twenty-two poems exhibit pairs of continuity images and eleven poems evidence trios of return elements. However, four poems - La Vérandah, Qaïn, Les Jungles, and Le Bernica - are especially notable for the number and types of con-

tinuity images they possess. La Vérandah is not only the most fertile poem in number of continuity images employed, but also in variety, because its seven images find places in three of the principal categories (one water, three floral, and three faunal). Directly after La Vérandah is Qaïn with six continuity images, though only three are utilized in as many different categories (water, death, and flora). Two poems - Le Bernica and Les Jungles - display four continuity images each. The images from Le Bernica are utilized in four different categories (water, flora, light, and fauna) while only three images from Les Jungles are classifiable (flora, light, and fauna). Only one poem in the entire volume - La Ximena - does not display an explicit continuity reference. However, this poem is granted continuity by being an integral part of a poetic trilogy based on the youthful exploits of the Cid.

The great importance of the continuity image in the poetry of Leconte de Lisle, particularly in the Poèmes Barbares, can be readily noted by an examination of the various titles in the volume. Fully one-third of the poems bear titles referring to the principal types of continuity images. Interestingly enough, there exists an almost perfect inverse ratio between the frequency of appearance of the continuity images in the poems' titles and their usage in the poems themselves. Eleven poems bear animal titles and eight titles are concerned with death. The section referring to light has six titles, a total matched by the floral section. Surprisingly, although included also in the faunal section, Les Larmes de l'Ours is the only poem in the entire volume which displays a liquid reference in the title. Three poems from the faunal category - La Mort d'un lion, Le Rêve du Jaguar, and Le Sommeil du Condor - are utilized also in the death section.

One other poem - La Mort du Soleil - is utilized in both the death and light sections.

Seven poems in the Poèmes Barbares - La Légende des Nornes, Les Elfes, Les Spectres, La Vigne de Naboth, La Tête du Comte, Le Jugement de Komor, and La Vérandah - are especially noteworthy because of their exemplary methods of attaining continuity. La Légende des Nornes and Les Elfes are distinguished because they are the only examples in the entire volume employing two entirely unique procedures. In the former poem, a prefacing remark binds three visionary narrations together, and a two-line refrain is utilized throughout the latter poem to achieve continuity. La Vigne de Naboth and Les Spectres are divided into equal-length cantos, three in the former poem and four in the latter. However, not only does continuity exist within each individual canto but also throughout the entire poems, with final references serving to bind the different sections together. La Tête du Comte and Le Jugement de Komor are both continued by the particular riming scheme employed in terza rima. It is interesting to consider that all four preceding poems employed terza rima. Suggesting more than a slight Dantean influence, one-ninth of the poems in this volume are composed in terza rima. One of the most vivid examples of Leconte de Lisle's use of continuity imagery, however, occurs in La Vérandah. To achieve stanza continuity, the poem is divided into five seven-line strophes in which the two opening lines form the concluding lines, though in inverse order. Poem continuity is obtained through the first and fifth stanzas which exhibit identical riming words throughout, though the sense of the principal continuity elements is altered from activeness to passiveness by changes in verb terminology.

It is most interesting to note another facet of continuity existing in the Poèmes Barbares. Not only is there continuity within each individual poem, but a consideration of the opening and closing poems likewise reveals a basic continuity for the entire volume, a continuity revolving around the first man, Adam. The first poem in the collection - Qaïn - is concerned principally with Adam's son. However, the penultimate poem, La Fin de l'Homme, while referring to Cain, is principally concerned with Adam and his final destruction. The last poem in the collection - Solvet seclum - continues the theme of destruction and, referring again to Adam, completes the continuity circle.

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VITA

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From September, 1954, until June, 1956, he attended Perkinston Junior College, Perkinston, Mississippi. After Perkinston, he then attended Mississippi State University, graduating in May, 1958, with a Bachelor of Arts in History and minors in Foreign Languages and Mathematics.

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The summer of 1959, he enrolled at the University of Mississippi in Oxford, Mississippi, in order to do graduate work in French. While there, he was awarded a Title IV National Defense Education Act Fellowship to Louisiana State University in Baton Rouge, Louisiana. From September, 1959, until June, 1962, he was enrolled at Louisiana State University pursuing a course leading to the doctorate in French with minors in Spanish and Philology.

Since September, 1962, he has been employed at Centenary College, Shreveport, Louisiana, as Assistant Professor of French and Spanish.

EXAMINATION AND THESIS REPORT

Candidate: William Munson Felsher

Major Field: French

Title of Thesis: The Continuity Images in the Dreams and Voyages of Leconte de Lisle's Poèmes Barbares.

Approved:

Elliott D. Healy
Major Professor and Chairman

Max Goodrich
Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination:

March 11, 1966